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THE NEW YORK DRAMATIC MIRROR.

VOL. XXXVI. 911.

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Photo, by Morrison.

CLARA THROPP.

A SCHOLARLY ACTOR.



JOHN MALONE.

The stage is dignified in men like John Malone. Sincere, scholarly, true to his art and his fellow-artists, he is one of a small coterie of American actors who do their work quietly and unostentatiously, preferring to let their histrionic deeds speak for themselves. Self-abnegation is rare in the restless life of the theatre where one of the eternal rules is: "Blow your own trumpet, for if you don't nobody else will." A few actors there are, however, whose innate modesty shines as brightly as their endowments. And such a one is John Malone.

When approached by a MIRROR interviewer for a bit of a personal talk, Mr. Malone expressed the most unaffected surprise that his busy career should be thought worthy of chronicling. Reluctantly he gave the interviewer these brief facts about himself.

"I was born in Massachusetts, though I was raised in California. I grew up with the West, which was a very young country when I was a boy. My early education was gained at the Jesuit College of Santa Clara. Clay Greene, the playwright, was one of my class-mates, and together we used to hold up the rhetorical end of the school. Several of the classic dramas were presented by the students, and Clay was invariably the bright, particular light. He left college before I did and then the 'leads' were entrusted to me. I graduated in '72 and then attended the San José law school. I was admitted to the bar in 1874, but the love for the stage was so strong in me that, after I had played Richelieu in San Francisco with a professional support, I determined to embrace the stage as my calling, and therewith entered the Baldwin stock company to play any part I might be cast for. That was in 1880. James O'Neill was leading man at the Baldwin, Robert Eberle stage manager, and David Belasco pro-pter. During that season I was borrowed from the Baldwin to play leads with Miss Calhoun, who appeared at the Grand Opera House under society patronage. On my return to the Baldwin, W. E. Sheridan cast me for leading juveniles. He it was who gave me my first encouragement and took a warm personal interest in my development. He advised me to strike for the East as soon as I could, and the opportunity came sooner than I expected. We were playing in The World when an offer came from John T. Ford to support Miss Calhoun on her Eastern tour. The offer was accepted with alacrity. The next season I was with Frank Mayo's 'famous forty.' He had a superb company, and his effort to secure a foothold as an exponent of classic drama was most conscientious. But the public would not accept Davy Crockett in Hamlet or Ruy Blas. It was pathetic evidence of the danger of being too successful in one single part."

"The next season I was with W. E. Sheridan again; then with J. M. Hill's company, producing Deacon Crankett; then with James O'Neill on his starring debut at Hooley's, Chicago. Joining Frederic Warde, I remained in his support for two seasons. My first New York appearance was at a special engagement with Sheridan at the People's Theatre, playing Edgar in King Lear, Wellborn in A New Way to Pay Old Debts, Nemours in King Louis XI. '84-'85 I was with Margaret Mather, and the next year with Edwin Booth, on his return to the stage after his long retirement. Charles Barron and I played seconds to him, and Emma Vaders and Augusta Foster were also in the company. This was the season when Mr. Booth first played under Mr. Barrett's management. Each headed a company that toured exclusive territory. I think I may say that this season was the most delightful in my professional experience. We traveled from Portland, Me., to San Antonio, Tex., and Mr. Booth, in the prime of good health and high spirits, enjoyed the entire trip as if it were one grand holiday. A more affable, genial companion mortal could never wish for. He treated his company in the kindest and most courteous manner imaginable. When we were in the West, he was all the time planning delightful little surprises in the way of excursions and outings. And everywhere that we played, there was such enthusiastic demonstration of affection for the actor that it was most exhilarating to be thus associated with his triumphs. In San Francisco, Denver, St. Paul, Kansas City, Salt Lake, and other places, the theatres themselves were not only packed to suffocation but the very doors were jammed with people straining for the sound of Booth's voice. I tell you, sir, it was a privilege to act with this man."

"While I was with Mr. Booth, I began the devoted study of Shakespeare. He encouraged and aided me in every possible way. Each time I came to him with a new bit of research work, he manifested intense interest. In Hamlet, for instance, his favorite reading was 'enobled' in preference to 'mobbed,' though he had no special authority for his choice. When I found on classic authority that 'enobled' was used in the Latin—*enobilitatus*—in the same sense when applied to women, Mr. Booth was greatly pleased at this discovery. He would always give me his ear for advice and help in my work."

"After appearing in the Coulcock benefit in '87 at the Star Theatre, I joined Kiralfy's company in Dolores, an adaptation of Sardou's La Patrie, playing Karlos Vanderhook. At the

close of the season, I went abroad, chiefly to buy up some of my kinsmen in Ireland.

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may say, however, that though Edmund Malone, the Shakespearean commentator, are you not?" asked the MIRROR interviewer.

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"To continue my biography: I was engaged by Rose Coghlan, season of '88-'89 to play The Advocate, in her brother's drama, Jocelyn. After a season of ten weeks, I resigned, to join Mrs. Langtry, for her New York production of Macbeth. Charles Coghlan played the Thane, Joseph Wheelock was Macduff, and I was Banquo. When we went on tour, I succeeded Mr. Wheelock. That season I also appeared with Lawrence Barrett.

"The next year I accompanied the elder Salvini on his farewell tour. In '89-'91 I was with Margaret Mather in her production of Joan of Arc. On Minna K. Gale's last tour, I was a member of her fine company, which included Charles Barron, Milnes Levick, Owen Fawcett, and Eben Plympton.

"Since then I have devoted myself chiefly to literary labors. I have played a few special engagements and made open air productions of As You Like It, and Lord Tennyson's Becket; but of late, the greater part of my time has been spent in study and in writing for the English and American magazines."

"Do you see any signs of a revival of Shakespeare as an acted dramatist?"

"Yes, many and hopeful signs. The return of Shakespeare to the boards is a possibility of to-morrow. When the time for such a revival comes it will come suddenly, like a whirlwind. The theatre of to-day is in precisely the same transitory state as at the close of the seventeenth century. The return to Shakespeare came like a thunderclap. And there was a Dryden, a Cibber, and a Garrick to make the revival a power in the land. I am confident that there will soon be a repetition of this condition of things. History repeats itself, and the theatre of to-day is fundamentally the theatre of Charles II. We must look to Shakespeare for the remedy."

"Do you regard the actor-manager as a necessity?"

"Yes, he is the salvation and health of the drama. When the speculator has become powerless through the very causes that gives him power, the owners of theatrical property will come to the actor and say: 'Take possession of my playhouse.' Then will ensue the Shakespearean revival."

THE FIRST THEATRE IN AMERICA.

The Dunlap Society, which has recently been reorganized for the publication of historical and critical essays about the stage, issued last week its first historical pamphlet. It is a paper by the Hon. Charles P. Daly on "The First Theatre in America," in which he proves by extracts from colonial newspapers that there was a theatre in the city of New York in 1733, nineteen years before Hallam arrived in this country. Hallam, by the way, has always been accepted as "The Father of the American Stage," the person who first introduced the drama in this country.

Mr. Daly's inquiries and investigations have brought to light the assured fact that there was another regular company of actors here in 1730, more than ten years before the arrival of Hallam in this country. They applied to Admiral George Clinton, then Governor of the Province of New York, for permission to act. Gaining that permission, they hired a large room in a building in Nassau Street, belonging to the estate of Rip Van Dam, President of the Provincial Council, and converted it into a theatre; and here on March 5, 1730, they produced Richard III., as altered by Cibber, with Mr. Keen as the crook-backed monarch. The performance was announced to begin precisely at half-past seven o'clock, and the public were informed that no person would be admitted behind the scenes—an important reform, as it had been the practice in London from Shakespeare's time to allow the purchasers of box tickets free access to the stage; a custom which led to many abuses and immoralities.

Mr. Daly's paper displays the most careful and painstaking research, and will be highly prized by all stage antiquarians. A supplementary paper entitled, "A consideration of the objections that have been made to the stage," is less worthy of praise.

ANOTHER AMERICAN BEAUTY.

Apropos of the announcement that Lillian Russell is preparing to produce an opera called An American Beauty, A. L. Fanshawe, of the Frost and Fanshawe company, writes that he has held the title seven years, during which time his romantic play bearing the name has been played every week. Mr. Fanshawe has already had four titles borrowed from his plays, and he says that he will publish a warning if the name of this new American Beauty remains as it is.

CHARLES McCARTHY INJURED.

Acting Manager Charles McCarthy, of the American company now presenting One of the Bravest, in England, was seriously injured at Wakefield, June 1. During the fire scene, as McCarthy was descending from an upper story, rescuing a woman from a burning house, a rope broke, and both players were dashed violently to the stage. McCarthy received severe injuries about the head and back, and was removed to the Wakefield Hospital.

JEFFERSON WAS THEIR GUEST.

Joseph Jefferson was the guest of the Barnard Club of Brooklyn last Tuesday, and, yielding to the requests of all present he gave an informal little lecture upon the drama. In the course of his talk he recited the gravediggers' scene from Hamlet, and also told many interesting anecdotes of his stage career. At the conclusion of the talk, Mrs. Frederic P. Bellamy presented him with a big bunch of American beauty roses.

CANARY AND LEDERER INCORPORATED.

Canary and Lederer, managers of the Casino, were incorporated at Albany last week as the Canary and Lederer Company. The firm is capitalized at \$10,000. The object of the corporation, as defined by the papers filed, is "to conduct a general theatrical business." The directors named are George W. Lederer, Thomas Canary, and Harry Appleton.

THE TRUTH ABOUT JENNIE WORRELL.

A number of the New York newspapers, in their insatiable greed for sensation, a fortnight ago printed long stories concerning the sad case of Jennie Worrell, whose name is too well known to professionals and playgoers to need introduction. Investigation proves that these stories, as in the custom of newspapers in dealing with stage folk, almost utterly misrepresented the matter, placing Miss Worrell in a false and unjust light, and dealing a never to be forgotten blow to her sister, Mrs. George S. Knight, and an aged mother.

It is not necessary to repeat any of this newspaper work, which has already achieved a most regrettably extensive currency, beyond merely stating that the sensational-mongers seized upon a singularly deplorable misfortune to make a "spread" and to draw the time-worn moral about the uncertainty of the player's calling. The true story of the case is this:

Jennie Worrell married in England, some years ago, a young man of splendid family and great wealth named Hatfield. The young man's relatives vainly opposed the match, but the pair lived happily together until his recent death. Then troubles began for the little American woman. The liberal allowance which was provided by the husband's will was at length cut off, and Miss Worrell returned to London after a stay on the Channel Islands to place her claims in the hands of attorneys. The matter is still in litigation. Finding her resources narrowing almost to an end, the widow determined to expend her last dollar upon a second-class passage to America. In her troubles she had lost trace of her family here, and they, supposing her in the enjoyment of every luxury, lost, in their own misfortunes, track of her.

Miss Worrell arrived in New York almost penniless and without knowledge of the whereabouts of her relatives. A friend of the voyage offered her a menial position in a Staten Island household, but she proudly declined. Starting out in New York, she began a weary search for information concerning those to whom she might look for aid. Strangers, of whom pride forbade her to ask assistance, told her that her first husband, an American from whom she was divorced, and her father were dead, and that her sister, Mrs. Knight, was away in the far West, information well meant but untrue. Despairing, the poor woman secured laudanum, and would have taken her own life, but the thought that no one would ever know what had befallen her restrained her hand, and she resolved to struggle bravely on.

After walking the streets for the whole of a weary night she entered a police station and, in desperation, besought the officer to lock her up. He refused and ordered her away, despite her protest of destitution. But she stood her ground, declining to go, and the sergeant ordered her to a cell. In the morning in court she was recognized and the magistrate hesitated to commit her to the workhouse, asking an explanation of her presence in such a place. She declined, however, to detail her story before the motley gathering of the courtroom, and was taken away preparatory to removal to the workhouse. A couple of newspaper men of a better class, realizing that a wrong was being done, secured an interview with her, which resulted in a private talk with the magistrate, who released her at once. Other reporters, however, had detected the opportunity for a "spread," and their pens were busily working for "space" while Miss Worrell, with one of the friendly newspaper men and his wife, sought the Actors' Fund, and was promptly enabled to obtain a comfortable lodgment.

A professional friend read the newspaper articles with horror, and hastened at once to Mrs. Knight's pretty home in East Orange, whence both came at once to New York. Mrs. Knight, dazed, shocked and unbelieving, set out upon a long weary hunt for her sister. At last, at the Actors' Fund, trace was found, and the two were joyfully united. It is a sad, simple story of private trouble and pain that should never have been made capital for the scandal-loving journals of New York to pervert and exaggerate in their familiar style. To a representative of THE MIRROR, Mrs. Knight said:

"It is all over now. Jennie is safe with us, among the flowers and the birds, and mother is recovering from the dreadful shock of those newspaper stories. We shall not ask the papers to retract, because the public's notion of the matter is nothing to us, and will be soon forgotten. But the truth must be given to our dear profession, wherein we have so many good friends, who must have hesitated to believe the published accounts, and who will welcome a truthful report of the case with eagerness and understanding."

SARAH BERNHARDT'S OPINION.

Any one who is at all acquainted with the biography of that undoubted genius, Sarah Bernhardt, knows well her sensible opinion of the bath as a means to promote health and to beautify and enrich the skin and complexion. Knowing this, and also her fastidious ways, all will be doubly impressed with the great value and purity of Pears' Soap, when they have read her testimony to it on another page. It is well known that Sarah Bernhardt will not use a soap unless she can be convinced of its purity, for she will not risk any injury to skin or complexion. She uses Pears', another triumph added to those experienced over the last hundred years. Any lady who cares for her own health and beauty will use and be delighted with Pears' Soap. It is matchless for the toilet and bath. Sarah Bernhardt says "it's simply perfect."

HAMLET IN LATIN.

Students of St. Francis Xavier's College gave a performance of Hamlet in Latin at the college theatre here last week. A line on the programme said: "A modification has been made in the impersonation of the Queen and Ophelia." Both characters were played in masculine garb, and the young man who appeared as Ophelia had a bushy moustache. Female impersonation is not sanctioned by the Jesuits, so Ophelia became Ophelius, cousin to Hamlet. The students declaimed their Latin in conventional, robustious fashion, and were warmly applauded by an audience composed mainly of priests.

REDUCED RATES TO ST. LOUIS.

The Republican National Convention will meet in St. Louis June 16. For this occasion the B. & O. R. R. Co. will sell Excursion Tickets from all stations on its line East of the Ohio River for all trains June 12 to 15, inclusive, valid for return passage until June 21, at one fare for the round trip.

The Baltimore & Ohio is a direct line to St. Louis, running two solid vestibuled fast express trains with through Pullman Sleeping Cars attached every day in the year.

For rates and other information apply to near B. & O. Ticket Agent, etc.

FISHING.

Oh, the rapid pulsation,
The anticipation,
The fear and the doubt,
That no luck is in store;
Oh, the tremulous throbbing
While watching the bobbing
Gay trim little cork
As it drifts into shore.

Your fingers are quivering,
And trembling or shivering.
If but for a second
It should bob out of sight;
So with pride you are swelling,
For isn't it telling
Ahead of your mates
You've at last got a bite?

At first you are dubious,
Then are most curious,
To find out the breed,
Or the size of the thing;
Then get nervous and quaky,
Hot, cold, and shaky,
Lest you fail to the shore
The prize to safe bring.

You are hopefully wishing
That where you go fishing,
Roam the carp and the perch,
Or the pugnacious bass;

You were told so at least,
And are sure of a feast,

But lo! a small sun-fish
You throw on the grass.

Then with feelings disgusting
For being so trusting

As to list to the lies

Of a bucolic lad,

Take a pull at your flask,

While you mentally ask,

"Old Nick" to reserve him

A place with the bad.

CHARLES KENT.

REFLECTIONS.

Among those who enjoyed the Great English Derby, June 3, were Marshall P. Wilder, Robert Hilliard and wife, Maurice Barrymore and wife, and W. A. Brady and wife.

C. W. Waite, treasurer of Cadwallader's Theatre, Union City, Ind., has assumed the management, having leased the theatre for a number of years. C. H. Cadwallader, the former manager, has retired, and is now associated with the Union Stock Yards at St. Louis. Mr. Waite, although a young man, has had years of experience in the theatrical business, and will do his own booking.

Additions to Bartley McCullom's Peak's Island company are Harriet Staley, William H. Pascoe, John R. Armstrong, Charles Brooker, Harry Browning and Louis Browning.

Mrs. Blanche Ring-MacNichol, daughter of the late James H. Ring, of the Boston Museum, and James Walker, Jr., of New York, were married last week at Roxbury, Mass. Both are well-known amateurs.

Everett King, who closed with The Man in the Iron Mask at Detroit, May 30, is enjoying a three weeks' trip on the great lakes.

The Eddie Foy company reports fair business on the coast.

Charles J. Burbridge writes that the No. 2 Faust company is laid up at San Francisco in a bad way, one member having joined the navy and another gone into the clothing trade.

"Rameses," an attenuated lion connected with a microscopic circus, got loose at Canarsie, L. I., June 8, and created a panic. Becoming scared himself, he first crawled under his wagon and then sneaked into a tent, where the company at length corralled him. "Rameses" was then ignorantly returned to his cage, and Canarsie's calm restored.

Among the sufferers from the effects of the tornado at St. Louis were John W. Bankson and his wife, Mary Bankson, who had succeeded in establishing a little Summer Garden, which was destroyed.

The German company at the Terrace Garden last Thursday night produced for the first time in this country Johann Strauss' Der Waldmeister, an opera that newly illustrates that composer's ability.

Della Pringle will star again next season in a new repertoire, beginning on Aug. 26 in Iowa.

Manager Edwin P. Hilton has arrived in the city for the Summer. He says he will not manage John J. Burke in The Doctor next season and as yet has made no settled plans.

Charles A. Pusey, late comedian of E. E. Rice's Esmeralda, Jr., company, has joined hands with Joseph Dailey, late of Nellie McHenry's company, and they have signed with The Merry World. Mr. Pusey will play Dan Daly's part and Mr. Dailey will impersonate Napoleon.

Harry Dickson, one of the late Mrs. Kimball's comedians, is engaged as the principal character comedian for the run of Summer opera at Indianapolis.

George Bryton has been signed to play the Middy in the revival of H. M. S. Pinafore at the American Theatre this week.

Lucius Henderson, manager and one of the proprietors of Edwin Milton Royle's Captain Impudence and Friends, reports that the company closed a forty weeks' season at Great Falls, Mont., June 1, being brought directly to New York, where Mr. Henderson will arrange for a metropolitan production of Captain Impudence upon the return of Mr. and Mrs. Royle from Europe in November.

THE ACTORS' FUND OF AMERICA.

Fifteenth Annual Meeting at Hoyt's Theatre--President Palmer's Address--Reports of the Recording and Financial Officers--The Election and Discussion.

The fifteenth annual meeting of the Actors' Fund of America was held at Hoyt's Theatre on Tuesday last. Although not as largely attended as in some past years, the meeting was nevertheless as enthusiastic a one as the Fund has ever held. Everyone present seemed to exude a spirit of sympathetic interest.

The reports of the various committees were listened to with rapt attention, and President



A. M. PALMER, PRESIDENT.

Palmer's speech elicited, as usual, the hearty response of applause and approbation.

When the report of the nominating committee was read, the handclapping was so spontaneous and immediate as to leave no shadow of doubt as to the unanimity of the meeting at the choice of the committee.

Secretary's Annual Report.

The meeting assembled at 11:30 o'clock with President Albert M. Palmer in the chair. About two hundred members were present. After the minutes of the previous annual meeting had been read and approved, the Secretary's report was read by his assistant, A. Bernard, as follows:

DISBURSEMENTS FROM JUNE 4, 1895, TO JUNE 2, 1896.

		\$35,640.21
Total expenditure as per requisition.		\$35,640.21
Paid for relief, burials, physician's expenses, medicines, care of and alterations in Actors' Fund plot, headstones, etc.	27,662.62	
Rent.	1,778.00	
Salaries.	3,150.00	
Printing and stationery.	125.00	
Auditing Accounts.	200.00	
Special appropriation.	10.00	
Donation, charity organization society.	200.00	
Expenses, Broadway theatre befit.	200.00	
Purchase of chattels, Beaudet estate.	1,250.00	
Burial's fees, Beaudet estate.	25.00	
General expenses, including stenography, telephone, repairs, gas, ice, postage, etc.	1,063.83	
Total.	\$35,640.21	
(S. P. WAND.)		

RECEIPTS FROM JUNE 4, 1895, TO JUNE 2, 1896.

I have audited the above account of the Secretary for the year ending June 2, 1896 and certify it to be correct.

Yours very truly,

SIDNEY P. WAND, Auditor.

Treasurer's Annual Report.

In the absence of the Treasurer, Charles H. Hoyt, the President requested Mr. Sanger to read the Treasurer's Annual Report. It is as follows:

June 5, 1895, balance cash on hand..... \$28,308.82
Receipts, June 5, 1895, to June 1, 1896:
Interest on mortgages and money invested..... \$5,493.44
Benefits various times and theatres..... 7,870.19
Ten cent tax..... 3,350.60
Membership dues..... 2,355.00
Donations..... 500.00
Interest on mortgages..... 135.39
Money returned..... 299.77
Unused appropriation..... 167.67
Sale Book Pictures..... 245.00
Returned by A. J. Dittenhofer,
Court costs..... 75.00
Sale of trunks (2)..... 10.00
Transfer memorial monument account..... 10.98
Transfer Actors' Fund Fair..... 251.25
Overdrawn cash..... 1.00
Commission clothing..... 3.20
Theatrical license apportionment..... 11,918.75
Total..... \$35,367.19
Expenditures June 5, 1895, to June 1, 1896..... \$35,641.24
Cash balance Bank of the Metropo-
lis..... \$10,536.75
Cash balance United States Trust Co. 18,298.02
Balance cash on hand..... \$28,634.77
Cash invested in bonds and mortgages..... 180,000.00
Estimated value cash invested, Cemetery of
the Evergreens..... 14,750.00
Total..... \$223,384.77

The above account agrees with the Secretary's report.

SIDNEY P. WAND.

Both reports were on motion approved and ordered to be placed on file.

President Palmer's Address.

President Palmer then read his annual address as follows:

LADIES AND GENTLEMEN OF THE ACTORS' FUND ASSOCIATION:--The past year has been marked by the same harmonious feeling among your trustees and the same unity of purpose and action on the part of all con-

nected with the administration of our charity that has prevailed during all its history.

So far as I am no harmonious feeling nor even a serious difference of opinion on any important subject connected with the Fund has ever, since its foundation fourteen years ago, disturbed our councils.

The Board of Trustees, although considerably increased in number by the new losses of last year, is still largely composed of men who were instrumental in starting the Association, and I feel most happy in being able, after this long lapse of time, to say that they are possessed of the same zeal in behalf of the cause and of the same unselfish devotion to its interests that they had at the beginning, while the hearty support of the new members is attested by their regular attendance at our meetings and their good work upon our various committees. Personally, I feel an intense satisfaction in being able upon this fifteenth anniversary to call your attention to this happy condition of things, for having been one of those who were specially active in creating the Fund I was perhaps more frequently than anybody else told by doubtful friends, in the early days, that while its object was undoubtedly a good one the Association could never succeed, for they said that the members of our mercurial profession could never remain in unity and harmony long enough to establish it.

I say, therefore, it is with special pride and satisfaction that I ask you to remember that not only have all these prophecies proved false, but that our Association has the unique record of fourteen years of complete and unbroken harmony among its officers and members. What your officers have done you, the members, have almost without question undeniably sanctioned and approved, being fully convinced, I am sure, that, even if mistakes were sometimes made, they were the result of over-zealousness in the cause; and that they were absolutely not to be set down either to intention or to selfish motives.

It is in this hearty and generous support on your part, my fellow-members, which is the ample and most satisfying reward to you officers for all the time and care which they have bestowed upon this charity. No matter what outside criticism we might be subjected to, we have always felt that within our ranks the sincerest loyalty prevailed; that there, at any rate, our actions would be fairly judged, and that they would be in the end fully approved.

Let us hope that, in the years to come, when others occupy these official positions and other names fill up the membership rolls, there will be the same harmony, the same frankness and the same determination upon the part of all to act only for the best interests of the cause to which our Association is dedicated.

THE WORK OF THE FUND.

Since my last annual report relief has been extended to 616 persons, an increase over the number reported in 1895 of 92. An analysis of our relief list shows that year by year the number of persons who may be said to be "permanently on the fund" increases. It may interest you to know that the total number of cases now in the Fund's charge is 36. Of these one has been on the list 12 years, one 11 years, one 9 years, one 7 years, one 6 years; three have been on it 5 years, two 4 years, seven 3 years, and the remaining 21 for terms varying from two years to six months and a half. The money expended by us up to date in these cases amounts to nearly \$90,000. Without exception these beneficiaries are actors and actresses or reputable managers. It should not be forgotten either that, as a rule, they are obliged, in order to avail themselves of our assistance, to enter a public institution or to have placed upon them the badge of charity recipients. The help they get is in the form of a weekly donation in cash to be expended in their own homes, where their wants can be administered to by their own relatives or friends. In this way many old actors and actresses, whose names have not disappeared from the lists, have spent the last years of their lives wanting nothing absolutely necessary for their comfort, and being under obligations to nobody save that impersonal but powerful body, the dramatic guild which supports and sustains our Fund.

The Executive Committee has always found it necessary to exercise the greatest care in scanning the applications made for relief, but during the season just closed that scrutiny has apparently been more necessary than ever before. A flood of appeals far in excess of anything heretofore known has poured in upon the

entire amount paid its treasury up to date is about \$60,000. The whole number of persons to whom relief has been extended during the past fourteen years is 902, and the number of persons buried by the Fund is 902.

There are at present 56 volunteer physicians on the Fund's staff, of whom 17 are located in New York and Brooklyn.

MEMBERSHIP.

Last year I was obliged to report that our membership list was at the lowest point it had ever reached. I am happy now to say that this list has been largely increased during the past twelve months, the number of annual members who have paid dues up to date being 1,055, and the number of life members being 83. This is a total membership of 1,138 as against 656 last year. Three life members have died, and ten life members have been added during the year. The receipts from membership dues of both classes were \$2,778 a sum which approximates more closely the running expense of the Fund's office than those from the same source for several years past. This gratifying result is chiefly due to the efforts of a member of the Board of Trustees, who made a special canvass of several theatrical companies for the purpose of enlisting them in our work. His success shows that the suggestion made in this place last year, that with proper effort a good income could be derived from memberships alone, was a practical one.

Perhaps it is as well that, in this connection, I should

should have come through such a season with no diminution of our capital and with our running expenses fully met. I am sure you will agree with me in saying, a matter for congratulation.

THE CEMETERY AT EVERGREENS.

The burial place of the actors at Evergreens is cared for and kept in admirable condition under the supervision of the Cemetery Committee. It has come to be one of the most beautiful of all the cemeteries of the dead. On Decoration Day this year, our sisters of the Professional Woman's League, with generous thoughtfulness, sent a committee of their members, headed by Miss Rosa Rand, to decorate with flowers the graves of our departed comrades. This act of gentleness and kindness, the prompting, I am sure, of that same spirit which led the women of our profession upon another occasion to devote time and energy without stint to the furtherance of our good cause, deserves, and should receive, our highest appreciation. Let it also serve to strengthen that bond of good feeling which should ever exist between organizations working, though in different ways, for a common end.

A TRIBUTE TO MR. J. H. McVICKER.

Before I close I desire to say a word in remembrance of one of our oldest life members, Mr. J. H. McVicker, who passed away from earth since we last met. There is no one in this assemblage, I am sure, who did not know the veteran actor and manager, and that is equivalent to saying that there is no one here who did not respect and love him. In all my acquaintanceship among the managers of this country I never knew one who seemed to me to have a more thorough sympathy with and respect for the actor than did Mr. McVicker. He had, it may be truthfully said, the best interests of the stage and of the men and women on it always at heart. Although he was not able to take an active interest in our association, he carefully and interestingly watched its progress, and he often made suggestions to me concerning its affairs of great and lasting value. The loss of such a man to the community in which he lived and to the large circle of his intimate friends will long be felt; but to the profession of which he was a leader who always stood for the best and truest, it is well nigh irreparable. Let us who remain determine that as far as in us lies we will uphold the dignity and worth of our calling as he upheld it, giving our best efforts as he did towards making it worthy of the respect and of the admiration of all worthy men.

The Nominating Committee's Report.

Charles Dickson then read the following report from the Nominating Committee appointed by the Board of Trustees:

NEW YORK, May 20, 1896.

To the Executive Committee of the Actors' Fund of the United States of America:

GENTLEMEN: Your Nominating Committee having met for the purpose of selecting officers and trustees for the ensuing year, after full and free consultation and discussion, and realizing that the present officers and Trustees fulfilled their arduous duties to the satisfaction of all parties, have deemed it advisable to make as few changes as possible, in order to continue the good work. They therefore respectfully submit the following ticket for the ensuing year:

For President--A. M. Palmer.
For Vice-President--Louis Aldrich.
For Second Vice-President--Edwin Knowles.
For Secretary--Daniel Frohman.
For Treasurer--Charles H. Hoyt.

For Trustees--William H. Crane, Al Hayman, Harrison Grey Fiske, Harley Merritt, Frank G. Cotter, F. F. Mackay, Fritz Williams, W. A. Brady.

The only changes made are the substitution of two new members of the Board of Trustees, Messrs. W. A. Brady and Fritz Williams.

CHARLES DICKSON, Chairman,
CECIL KINGSTON, Secretary,
RALPH DELMORE,
EL. WALTERS,
HENRY BERMAN,
ADOLPH JACKSON,
LOUIS WILLARD,

per A. BERNARD.

The President presented as Judges the following gentlemen: Messrs. William Bowton, H. C. Jarrett, P. A. Nannery. As Tellers he appointed Messrs. H. B. Bradley, N. S. Burnham, R. F. McClannin. The Tellers then proceeded to take the vote of the members, and with the Judges voted to count the votes.

The President announced that, during the absence of the Judges and Tellers, general business would be in order if any member had any to propose.

Mr. Aldrich moved that the Board of Trustees be ordered and directed to cause to be printed two thousand copies of the act of incorporation and by-laws of the Association. The motion was carried unanimously.

Mr. Dickson remarked that in order to be in line with the suggestion offered in the address of the President, he would move: That the Board of Trustees be instructed to employ an additional



DANIEL FROHMAN, SECRETARY.

revert to the resolution passed at our last annual meeting by which the trustees were authorized to expend a sum not exceeding \$5,000 in promoting benefits and in easing the membership. As you will see by the Treasurer's report only an inconsiderable portion of this sum has been used. We found it impossible to secure the permanent services of the man whom, when the resolution was passed, we hoped to make our agent for the accomplishment of the ends contemplated by the Association. I refer to Mr. Aldrich. That gentleman's time was so occupied by other duties that he could give us only a brief portion of it and felt obliged to decline to enter into that permanent employment in which we hoped to engage him.

However, refusing all compensation, he did find time to visit in our behalf several cities, organizing important but oft performances in each of them and securing great addition to our membership list which I have just reported.

What he was able to do in the brief space of time he could give us is, I think, a fair indication of what might be accomplished by systematic and continuous effort.

Our great trouble as an association and as a Board of Officers seems to be that we always work in a haphazard and spasmodic way for our Fund.

During the past ten years several plans for supplying us with funds needed to carry on our work have been suggested, any one of which systematically carried

out would be successful. We go far enough with these plans to demonstrate their feasibility, then drop them or leave those who originated them to carry them on as best they can, until they too get tired and drop them in their turn. Then we fall back on the old methods and work at them a while with a certain nervous energy, which soon wears itself out or satisfies itself with providing us with the means to get through a single year. I perhaps have wearied you (certainly I have wearied myself) by insisting year after year on the necessity of adopting some systematic plan for providing a fixed and positive income for the Fund; but it is as sure as anything can be in this world that the needs of our great work will never be less than they are today, and I feel that none of us ought to be satisfied until that fixed and positive income is provided. In my own small way I have endeavored to demonstrate the practical character of one simple plan, and have clearly shown, I think, that if everybody would feel as I do about it the Actors' Fund would never want for another dollar. But very few apparently share my feelings in the matter or are willing to co-operate in it; while it has, feebly and imperfectly carried out, turned into the treasury in a few years about \$15,000, it is now certain that it will never be universally adopted. It seems after all these experiments, that there is no method that can command universal approval save that of getting our income out of membership dues and benefits. This being the case I beg of you to at least reduce your efforts in those directions to something like regularity and system. Don't go on any longer in the old haphazard way. I ask you before this meeting adjourns to instruct your trustees to put this business as well as other details work I have mentioned in the hands of a competent, well-equipped and well-paid executive officer, who will have the time and the power to reduce the gathering of our money together and the dispensing of it to a system. Merely empowering the trustees to spend the necessary money is not enough. They would, I am sure, welcome your positive instructions in this matter and they would also prefer that you should make a selection of the man for the new office.

FINANCIAL CONDITION OF THE FUND.

The Treasurer's statement shows that the assets of the Fund at the present time are \$223,394.77. We have received no legacies or important donations during the year.

The total receipts were \$34,393.44 derived from the following sources:

Balance from last account	\$ 119.26
Annual membership dues	2,378.49
Life members	560.00
Unused appropriations	1,157.4

Pastor, it was resolved that a vote of thanks be extended to Hoyt and McKee for the use of their theatre. The motion was carried unanimously.

A suggestion having been made as to the property of creating a preferred membership in the Fund whereby actors and actresses, by paying increased annual dues, could secure an annuity for old age.

Mr. Aldrich moved and Mr. Craig seconded the motion that a committee of three be appointed by the President, one of whom shall be selected from the Association and two from the Board of Trustees, to take into consideration and to have the power, with the concurrence of the Trustees, to adopt a plan for the institution of preferred membership in the Actors' Fund Association, and to draw such sums from the treasury as may enable it to employ competent legal or actuarial advice. The motion was carried unanimously.

The President then appointed the following gentlemen as such committee: Stuart Robson from the Association and Messrs. Sanger and Louis Aldrich from the Trustees.

The meeting then adjourned.

GOSSIP.

William H. Sherwood, formerly with Charles T. Ellis, is now advertising agent for the steamer *Republic*, with office in Philadelphia.

Chauncey Olcott's company will enjoy a brief vacation of six weeks, and then go to California to begin rehearsals for his next season, which will open in San Francisco on Aug. 8.

There was a slight fire last Wednesday in Worth's Museum building, at Sixth Avenue and Thirtieth Street. Some trained birds, used by F. B. Hewes in his legerdemain specialty, escaped during the fire.

Charles Marks, the New York representative for John P. Stocum, intends to launch a new Summer resort scheme next month, which he says will create a sensation.

The annual convention of the Michigan State Association of Bill Posters occurred at Port Huron on June 2 and the following officers were elected: George Leonard, of Grand Rapids, president; S. G. Clay, of Saginaw, vice-president; Thomas Keyes, of Ionia, secretary, and C. J. Bloomfield, of Bay City, treasurer. The next meeting of the association will be held at Grand Rapids in June, '97.

The suit of Mrs. May Pierce against Charles H. Hoyt to recover damage for breach of contract calling for the services of her daughter, Alice Pierce, for a season of forty weeks at \$30 a week, the jury in the Boston, Mass., Superior Court, last Friday, awarded the plaintiff a verdict of \$478.50, salary and interest. Alice Pierce, it will be remembered, was the child who was engaged by the Gerry Society from playing in Hauptmann's drama, *Hannele*, about two years ago. She was engaged by Messrs. Hoyt and McKee for the Contented Woman company, of which Mrs. Hoyt (Caroline Miskell) was the star.

Gus Sohike, late ballet master of Rice's 14th and Excelsior companies, is engaged in the same capacity for The Merry-Go-Round company at the Tremont Theatre, Boston. He is also performing his specialty.

George Mitchell, tenor, and Hugo Marks, musical director, have been re-engaged by Gus Bothner for his Bunch of Keys company next season.

Charles T. Kindt and F. W. Chamberlin have assumed the management of the Burns Opera House, at Davenport, Ia., and will make a number of improvements in the house. Mr. Kindt, who has been resident manager for the past five years, will continue to occupy that position.

William Calder writes from London that the large business done by The Span of Life at the Princess's Theatre during the past two weeks, has more than justified the revival of the melodrama. For two nights' performances the receipts rose to £155, or over \$1700. On Bank Holiday, Aug. 3, Mr. Calder will make the first London production of Sutton Vane's In Sight of St. Paul's. He is also negotiating for a London trial of Barbour and Harkins' Northern Lights. Mr. Calder writes that all the printing he is using is of American make, and is everywhere voted superior to the best English lithographic work.

A new theatre with a capacity of 1500 has just been completed at Dyersburg, Tenn. It is under the management of Chamblin Simpson.

Gus Cohan, of the Katie Putnam company, desires it known that he is not the person of the same name who was recently said to be connected with The Great Northwest company.

William Hammerstein has succeeded Harry Rosenberg as business-manager of the Harlem Opera House and Columbus Theatre.

Lotta Forbes, once a well known singer, whose voice failed not long ago, compelling her to resort to piano-playing, has fallen a victim to consumption and is now an inmate of the Miami County Infirmary, at Troy, O., having no relatives in the country and no means. She is an Englishwoman, about twenty-three years of age, and was lately connected with the Richmond Comic Opera company and Roberts' Humpty Dumpty.

R. M. Alexander, who finished second in the great Irvington-Milburn cycle road race May 30, and was accorded first prize through disqualification of the winner, is a theatre usher in Hartford, Conn.

Clifford Leigh reports a successful opening of the Harkins Stock company with In Old Kentucky at St. John, N. B. The company also plays Halifax, N. S.

Only a Woman's Heart was presented last Monday at Beechwood Hotel, Summit, New Jersey, by a company especially organized for the occasion. The players were royally entertained by Mr. and Mrs. Kingsley, of Beechwood, both before and after the performance. The company comprised Rhea Starr, Charles H. McStay, Cecile Clay, Emma Italia, Charles H. Stewart, Frank Calvert, and Albert La Rue, musical director.

Gus Heege writes to contradict the report that another than he will play the leading part in A Genuine Gentleman next season, when, he says, there will be but one company playing the piece, and of this he will be the star, as in the past.

Walter Stetson has been engaged to do specialties with George Buckler's stock company at the Washington, D. C., Grand Opera House.

James O'Donnell Bennett is the new dramatic editor of the Chicago *Journal*.

Charles Abercrombie, the eminent English tenor, will give lessons at Carnegie Music Hall during the Summer months, and will lecture on "The Art of Singing" at Carnegie Lyceum June 9, when Walter J. Hall and Charlotte Dennee will assist.

Presley B. French goes with Corse Payton next season.

J. V. Gottschalk has been engaged to manage William C. Carl's tour of organ recitals.

The Garrick Club chartered the yacht *Mamie Fox*, and a large crew of members were cruising on the Sound last week.

IN OTHER CITIES.

PROVIDENCE.

Theodore Babcock's Stock co. opened a Summer season at Lothrop's Opera House and presented Pink Diamonds throughout the week to fair houses. The play received a fine presentation, the co. being strong and thoroughly competent. Leading parts were portrayed by Frank Walcott, Wright Huntington and Eva Taylor. A curtain-raiser, called My Lady Help, played by Theodore Babcock, Eva Taylor and J. B. Everham, preceded the comedy, The Fortune Teller, underlined on Aug. 13.

The veteran stage manager, W. H. Monroe, of the Westminster Theatre, was tendered a benefit at the theatre, at which the following persons volunteered: Mr. and Mrs. Harry Leighton in a society sketch; Mrs. Mackay, Irish comedian; the Handly Sisters, song-and-dance artists; George H. Goff, Yankee Scott; Arthur Moore and his pupils in banjo, mandolin and guitar selections; Ward and Trautz, shadowgraphists; Monroe and his marionettes; Alice Fisher, the child artist; Conlin and Doyle as the two Chrimenians; Chan E. Fehling, mimic; Goff and Jones, comedians, and Everett Kempton in Silence and Fun.

The Katherine Rober co. closed season at Lothrop's Opera House on Aug. 30. Of the co. Miss Rober is at her pretty home in East Providence, Jane Webers returned to New York, Nelly Hancock and Florence Mack to Boston, Leonard Rowe and his wife, Grace Hamilton, to Philadelphia. J. Gordon Edwards sailed for London, and Morris McHugh left for Bursport, Me.

Manager George B. Boyden, of Crescent Park, "The Coney Island of the East," has secured the Floating Theatre, which was built in Boston about a year ago for the coming season, and it is expected that it will prove the strongest and most unique attraction ever presented to the public at a New England shore resort. The vessel, which is known as the large Columbia, is 100 feet in length and 60 feet wide; the depth of the hold is 12 feet, and she will draw, when every seat is filled, about 40 inches of water. Below the deck there are twenty commodious and well appointed dressing-rooms for the members of the co. Above the deck stands the theatre proper with a stage 45 by 30 feet, equipped with full sets of scenery, properties and accessories. The total seating capacity is 1,200. Manager Boyden's plans for the coming Summer are not yet ready to make public in detail; but it can be stated that light opera will be the attraction and that it will be produced as was Pinafore under the direction of D. W. Reeves, who will be assisted by James Gilbert, of Boston. Mr. Gilbert is now busily at work getting together a co., which it is promised shall far surpass in ability as it will also in numbers, the organization which presented Pinafore last season. The co. will report the middle of this month for rehearsals and the first performance will be given about July 6.

HOWARD C. RIPLEY.

ST. PAUL.

At the Metropolitan Opera House, Richard Mansfield will play an engagement of four performances in repertoire on Aug. 12.

Litt's Grand Opera House will be dark until the regular season opens Aug. 20. Manager Jacob Litt has been in the city the past week, attending to business matters and interests in his theatres in the Twin Cities for the coming season.

Manager L. N. Scott, of the Metropolitan Opera House, left on Friday for New York city to attend to some special bookings of attractions for his three theatres.

George A. Kingsbury has occupied the position of resident manager of the Grand Opera House for two years past and was ten-year owner of the house for over eighteen months previous, giving entire satisfaction in both capacities. He retires from the management of the Grand at the close of the Summer session to assume the management of Mr. Litt's latest production, *The Woman in Black*, which will be the opening attraction at the Grand Aug. 20.

This is the third week of Manager Eagen's stock company at the new Mozart Family Theatre. The co. is making a favorable impression. East Lynne was presented Sunday in a creditable manner, opening to a good house. The audience was well pleased with the performance. Louise Egan does good work in the role of Francis Levinson, playing the part in a natural and easy manner. The part of Archibald Carstis was well sustained by Eugene Santley. Marguerite Montague made a very favorable impression in her neat interpretation of the dual role of Lady Isabel and Madame Vine and was impressive and effective in the emotional and pathetic scenes. The Corney Carlisle of Florence Blunt was forcible and amusing and won for her noticeable favor. Jessie Gardner as Barbara Hale, Sam C. Hunt as Lord Mountevans, E. M. Montague as John Dill, Claude Soules as Richard Hale did good work. Ten Nights in a Bar-Room 7-13.

Manager L. R. Stockwell and his co. passed through St. Paul en route to the Pacific coast, and will open at the New California Theatre, San Francisco, Cal., 15. Manager Stockwell is looking well and hearty, and expects good business during the Summer season.

M. B. Curtis and his co. are playing the towns on Cal Stone's circuit through the Northwest en route to the Pacific coast.

Frank A. Slocum, manager of Richard Mansfield and his New York Garrick Theatre co., is in town. Mr. Slocum is an agreeable and courteous gentleman and a hustler for his attraction. Mr. Slocum says the co. has done a splendid business through most of their route.

Miss Yaw will not sing in St. Paul till next Autumn, and the concert booked for this city has been postponed.

GEO. H. COLGRAVE.

LOUISVILLE.

With all of the theatres closed for the Summer season the only amusement events calling for mention are the usual Sunday concerts at Phoenix Hill Park. Eichorn's band is furnishing an excellent programme, made up of popular selections, and the weather being favorable, large crowds have been in attendance. Manager McNaught is zealous in the interest of his patrons, and he and his assistants are making a success of the popular resort.

Claude Robinson arrived from New York the 1st, and will spend the remainder of the heated period here with his home people, and, together with his side partner, Max Plohn, will again be connected with one of the theatres at New Orleans next season.

The operetta The Rambler was performed at McAuley's by amateurs, they giving a very creditable entertainment.

Alice Raymond, the cometist, will fill an engagement at Phoenix Hill Park the next future.

Racine McAuley and Mrs. William A. Warner are arranging for a benefit to be given for the sufferers from the St. Louis cyclone calamity. The date has not yet been announced nor the entire bill, but the fact of these ladies having the affair in charge is a sufficient guarantee that it will be a success artistically and a large sum realized for the deserving object.

Manager John T. McAuley is in New York arranging the booking for the coming season at his house, which as before announced will be under his control and personal management.

CHARLES D. CLARKE.

KANSAS CITY.

The last engagement of the theatrical season will be that of John Drew at the Coates 4-6, when he will present Christopher, Jr., and The Squire of Dames. All the other houses are now closed, the Auditorium having closed its doors May 31 after a three weeks' trial by Band's stock co., an excellent organization, and one which produced strong plays in a splendid manner, but it could not hold out against the extreme high temperature and the present craze for bicycles, which keeps nearly every one on wheels these Summer evenings. Most of the members of the co. have returned to New York.

The Summer season, however, is at hand, and a variety of entertainment is being furnished at the first annual Chautauqua Assembly now being held at the Fairmount Auditorium. Among the various attractions offered 1-6 were the Arion Lady Quartette, which furnished delightful quartette singing, concerts by the Rogers' Concert Band, readings by Harriet Cleavenger, violin solos by Esther Fee, lectures on "Deserts" by Professor E. B. Warman, and on "African Travel" by Mrs. French-Sheldon; also lectures on "Japan and India" by Frank R. Roberson, profusely illustrated by superb stereopticon views; General John B. Gordon in his great lecture, "The Last Days of the Confederacy;" two lectures by Dr. T. DeWitt Talmage, and by John DeWitt Miller.

The Gilliss stock co. presented the melodrama

Jesse James, 1-6 to moderate audiences, and will follow this with another of the same order, entitled The Meeks Murder.

FRANK B. WILSON.

DENVER.

With the openings at Manhattan Beach and Elitch's Gardens and the initial appearance of the new stock co. at these resorts, Frank Mayo in Pudd'nhead Wilson at the Broadway, Roland Reed in The Politician at the Tabor and the Pearson stock co. in The French Spy at the Orpheum, the first week in June has been an exceedingly interesting one dramatically. Elitch's Gardens and Manhattan Beach opened Decoration Day, and for the first time in seven years there was not a deluge of rain.

The opening bill at Manhattan was Bartley Campbell's My Partner, which was splendidly interpreted by the excellent stock co. R. L. Giffen, who has charge of the business department of Manhattan, and James Neill, who is the director behind the curtain, both of them known for the splendid stock cos. they have organized for the West during the past few seasons, have fairly outdone themselves in the present Manhattan stock co., which is as strong an organization of its kind as is to be found.

While My Partner did not serve to give the members of the co. quite as advantageous opportunities as they will have in some of the other plays to be produced, it served to show that the co. is an exceedingly strong one collectively and individually. Handsome, polished, gentlemanly James Neill, whose magnetic personality, fine stage presence, and artistic portrayals in a great number of roles in stock cos. in Denver, have endeared him to our theatregoers, received an ovation upon his reappearance, and those princes of good fellows and delightful comedians, George Edeson and John B. Maher, were received in an enthusiastic manner that convinced them that their friends and not forgotten them, nor indeed could they easily, for these two versatile actors are thorough and finished artists; nor did little Anne Blanche fail of a cordial reception, for everybody was glad to welcome this clever woman back to Denver.

Walther Edwards, who completed the list of the old favorites and who is an accomplished and virile actor, also came in for lots of applause. The new people of the co. comprise Edwin Arden, Rebecca Warren, a talented actress and a handsome woman; Mattie Earle who by all odds is the best actress of grande dame roles we have yet had in stock work here, and Wallace Bruce, and Thea Leon M. Brown.

Sarah Stafford, who, in addition to playing general business, also acts as the Beach press agent, was not in the opening production, nor was she the leading lady of the co., who, although now engaged, will not join the co. for about three weeks.

If any doubts existed as to the merit and strength of the stock co. at Elitch's Gardens, they have certainly been dissipated by the capital performance of Rosedale, which is being given by this well-balanced organization, under the stage direction of J. H. Huntley, himself an actor of much agility, who portrayed the role of Elliot Gray with easy naturalness and power. Fred蒙古, who is gifted with a fine voice and splendid stage presence, plays Colonel Frederick May admirably, while that excellent actor, Frederick Rock, gave a finely conceived and excellently enacted impersonation of Miles Mckenzie.

Jessiline Rogers, whose ability is only equalled by her versatility as an actress, portrayed Rose charmingly, while Louise Ripley's Tabitha Stork was remarkably well played by this sterling actress, who is equally at home in character or heavy parts. Harry Glaser, Harry Adams, Max Von Mitzel, Therese Miff rd, Fanie Grant Huntley, Helen Harrison, and F. J. Kreyer were all good in their respective roles, and completed the personnel of this well-balanced co.

A large enthusiastic audience greeted the initial presentation in this city of Frank Mayo's dramatization of Mark Twain's quaint and pastoral story, "Pudd'nhead Wilson." So great was the enthusiasm, in fact, that there were two to three curtain calls at the conclusion of each act.

Frank Mayo, always an artist, never did anything better than Dave Wilson. Mr. Mayo's supporting co. is unusually good. Elmer Moretti as Rosy called for special commendation.

Roland Reed opened at the Tabor with The Politician, and was greeted by a large audience. The production was a success. Mr. Reed is a rollicking, clever fellow, and is always delightful. Isadora Rush a beautiful woman, looks the part of "The Twentieth Century Woman," whatever that may be, to perfection.

Eddy Estes gives a farewell concert at the Tabor 8-10. John Drew opens 10 for four nights and a matinee in Christopher, Jr.

John Griffith in Faust is announced for the Broad- way week of 8.

The popular-price matinees at the Tabor are becoming popular. Rickey gave a fifty-cent and twenty-five-cent matinee 30 and the house was packed, and Roland Reed gives one 6 at the same prices.

F. E. CARSTARPHEN.

OMAHA.

The engagement of the John Drew co. at the Creighton May 29 proved one of the most delightful events of the season. Christopher, Jr., and The Squire of Dames were the selections, and the audiences, although not large, were most enthusiastic. Maud Adams in a charming Dora and easily shares honors with the stars. Indeed favorable mention should be made of each member of this admirable co.

The Wicklow Postman, with John L. Sullivan, Eugene O'Rourke, Paddy Kyan, and Parsons Davies, having a very good melodrama cast, had a successful engagement at the Royal 1-2. Mighty Sullivan certainly attracted a large proportion of the audience, but the co. had the dramatic ability to keep up the interest even when the ex-champion was not on the stage.

The Creighton Music Hall closed 29, the attendance not warranting the expense of keeping up the first-class attraction that the management had expected to provide.

J. B. Decker is here in advance of the Primrose and Wen Minstrels, who will be at the Boyd in the near future. He reports business on the Pacific Coast splendid, and will be in St. Louis during the Republican convention.

Pudd'nhead Wilson will be at the Creighton Theatre 9-12.

J. R. KINGWALT.

BUFFALO.

These are all dull days for the theatres in Buffalo. The Star is dark. The Lyceum closed its doors for the season, but will reopen them 7, when a benefit will be given, under the direction of Steve Brodie, of New York, for the cycle path between Buffalo and New Haven.

During the Summer the Lyceum will be redecorated and otherwise improved.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—OPERA HOUSE: Alf and Bat Taylor lectured to a large and fashionable audience May 26.

ARKANSAS.

PORT SMITH.—GRAND OPERA HOUSE (C. J. Murta, manager): House dark May 25 and week.—ITEM: Otto Krause, manager of the Jennie Holman co., was in the city the past week, and reports Miss Holman much improved in health and her early return to the stage.

CALIFORNIA.

STOCKTON.—YOSEMITE THEATRE (Adams and Newell managers): Bristol's School of Educated Nurses drew good houses May 27 & 28.—AVOS (Simpson Brothers, managers): The Enchanted Opera Club, of local fame, will produce Prince Methusalem 25-27.

SAN DIEGO.—FISHING OPERA HOUSE (John C. Fisher, manager): Dark week ending 30.

LOS ANGELES.—THEATRE (H. C. Wynt, manager): Robert Mantell 10.—BURBANK THEATRE (Fred A. Cooper, manager): The Davis-Moulton co. in Nat Goodwin's Turned Up gave a good performance to fair business week ending 31. J. J. Dowling made his first appearance with the co. in My Partner I.

OAKLAND.—MACDONOUGH THEATRE: House dark week commencing May 25. Eddie Foy in The Strange Adventures of Miss Brown I The A's Rehan and Daly co. 9 in The School for Scandal.—OAKLAND THEATRE (F. W. Bacon, manager): Gracie Piazzini in musical comedy Tina to good business week of 25. Coming: Walter Hodges co. in La Belle Marie.

COLORADO.

LEADVILLE.—WESTON OPERA HOUSE (A. S. Weston, manager): Frank Mayo, supported by a good company, in Pudd'nhead Wilson May 26 to fair business at advanced rates. Rhéa in Nell Gwynne 3.

GREENLEY.—OPERA HOUSE (W. A. Weston, manager): High School Chorus Club, under the direction of Prof. J. R. Whiteman, in the cantata Esther, the beautiful Queen, May 26 to a well-filled house; everyone more than pleased. The High School graduating exercises 26, 27 to crowded houses. State Normal School exercises 7-11.

PUBLISHER.—GRAND OPERA HOUSE (S. N. Noe, manager): Pudd'nhead Wilson May 26 to good business; audience delighted. Roland Reed 30 in The Politician to a large house. Miss Rush, as the New Woman, and Reed captured the audience at once.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): Frank Mayo in Pudd'nhead Wilson to fair business; performance good. The High School exercises closed May 26 to S. R. O. Mile. Rhéa 6.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): The Midnight Bell was presented May 26, 29, with Digby Bell and Laura Joyce featured, to large and appreciative audiences. This engagement closes the regular season at this house. The Fall season will open early, and Manager Parsons has secured an excellent line of bookings. Proctor's is also closed. Manager Proctor's lease having expired. This house will be known hereafter as the Siberian Opera House, and will be run by the new managers, Jennings and Graves. It will be open the middle of August. A struggling co. composed of colored artists under white management, presented Down in Georgia May 26 under the most trying financial circumstances. The co. was organized in New Haven and collapsed here after one week's tour. The co. and manager are now "Down in New Haven," and probably down on all the rest of the commonwealth.—ITEM: William Gillette is spending a few weeks at his sister, Mrs. George H. Warner's, residence.—William M. Smith, formerly cashier of the Postal Telegraph Company in this city, and the past two seasons with various theatrical enterprises, latterly associated with the management of the Mid-night Bell, has been appointed superintendent of the Philadelphia Cab Company.—Water Thomas, of New Britain, a member of last season's Marlowe-Taber co., will have a part in Will Gillette's new play to be presented in the Fall.—Digby Bell occupied a seat in the press box at the Ball Park during both days of his engagement here and rooted hard for the local team. Of course they won. In the evening, by invitation, the Hartford Club and their opponents, the Newarks, occupied boxes at Parsons' and reciprocated by rooting for Mr. Bell.—James Leonard, of the well-known vaudeville team of Leonard and Moran, is renewing his youth here.—Treasure Stengle's venture in a ladies' bicycle entertainment started off most auspiciously at the opening day here, there being nearly 3000 in attendance.—Max Heinrich, the well-known soloist, is in the city preparing a suit which he will bring against one of the leading dailies for insinuating that he was intentionally beaten when sang at P. A. sons' in the May Festival.

NEW RAVEN.—HYPERION THEATRE (G. B. Burnett, manager): A. M. Palmer's admirable co. presented The Leading Lady May 27, it being a benefit for the attaches of Manager Burnett's two houses. A good-sized audience was on hand to show their appreciation of play and cause. The Old Homestead, with Charles W. Wilson in Thompson's part, did a very large business 29, 30. Co. acceptable in every way. Digby Bell and wife in A Midnight Bell 2. A second edition of The Rivals 3, with a cast composed of Willie Collier, H. V. Donnelly, Andy Mack, John C. Rice, Ottis Harland, Dan Daly, Mark Sullivan, Mamie Dressier, Ada Lewis, and Moë Fuller.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Out, by Waterbury amateur talent, 12.

NEW LONDON.—LYCUM THEATRE (Ira M. Jackson, manager): The Lycum Theatre Stock co. in A Fair Rebel May 30 to good business. Co. is composed of excellent talent and has given good satisfaction.

BENNINGTON.—OPERA HOUSE (F. M. Tiffany, manager): The season closed with Richard Golden in Old Jed Prouty May 27; the co. is up to date and the audience well pleased.—ITEM: Professor R. O. Godsmith, the leader of the Opera House orchestra, has composed a two-step march.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Hamlet (local talent) 5.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Old Homestead to a good business May 24.

GEORGIA.

SAVANNAH.—SAVANNAH THEATRE (Charles D. Coburn, manager): Zelena, a comic opera, by Professor J. A. Bell, of this city, was produced for the first time by home talent May 27 to a large and appreciative audience, and scored an artistic success. Co. D (S. V. Guards) Minstrels 29; fair performance to good business.—ITEM: Little Sadie Jacoby, formerly of The Heart of Maryland co., in visiting relatives here.

ROME.—NEVINS' OPERA HOUSE (James B. Nevins, manager): House dark week ending May 30.

ILLINOIS.

BLOOMINGTON.—NEW GRAND (C. E. Perry, manager): Jessie Mae Hall closed a fairly good week's business May 30 at popular prices. This engagement closed the regular season of the house.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Eunice Goodrich co. opened 1 for a week's engagement to good house.—ITEM: The co. gave a benefit for Mrs. Paul Bordman, late of The Turkish Bath co., who has been dangerously ill here for seven weeks.

QUINCY.—EMPIRE THEATRE (Chamberlin, Barthold and Co., managers): John Drew in Christopher, Jr., May 26 to a good-sized audience. This closes the house for this season.

PEORIA.—AUDITORIUM: This house has been leased by Jason Gordon and will open in August.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): House dark 1-8.

SPRINGFIELD.—AUSTIN OPERA HOUSE (Warren Austin, manager): House dark.

DEKALB.—OPERA HOUSE (F. A. Truman, manager): Our Dorothy co. May 25 & 30 to small house, fair co.

WAKEGAN.—GRAND OPERA HOUSE (George K. Spoor, manager): House dark week of 1.

ROCKFORD.—The Reynolds Circus May 30 to good business; the performance was first-class and gave satisfaction.

JACKSONVILLE.—GRAND OPERA HOUSE (Tindall,

Brown and Co., managers): McNevin Dramatic co. May 25-30 to good houses and good satisfaction.

CHAMPION.—WEST END PARK CASINO (B. F. Harris, Jr., manager): Two Old Cronies week of May 25 to good audiences.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): Eunice Goodrich week of May 25 to big receipts. Miss Goodrich is a prime favorite here, and always fills the house.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Schubert Ladies Quartette and Symphony Club May 29, 30 gave two exact concertos.—ITEM: This is the name of Professor Purcell and wife, of the Schuberts, and everyone was glad to welcome them after their two years' absence.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Chase, manager): High School Commencement drew packed house May 27. The musical programme was excellent, making the entertainment very enjoyable. Maude Webster was repeatedly encored for her rendition of "I Dre-mt." House is closed for the season, but will be open on several occasions for local entertainments and the Campaign.—ITEM: George Carroll, formerly a boy at this house, was seriously injured at St. Louis during the cyclone. Carroll was playing there with Queen and Crescent Circus. The attacks of the Opera House instead of having a benefit have organized a "fish camp" and elected the following officers: Berry Harbison, president; Al Waters, treasurer; and W. B. Cline, steward. The "camp" has been named "Camp D-Cline" in honor of Manager J. DeClive, and is complete in every detail. Manager Walter Floyd, of Silver King co., rendered valuable assistance in placing the lines. All the "boys" and "shoals" being well known to him. The camp will last throughout the entire summer, unless the "bait" gives out.—W. W. Gentry, manager of Gentry's Dog and Pony Show, was here last week en route to his home at Bloomington. Mr. Gentry reports business large with both shows, but complains that there is a "show" in Kansas using his name, and also his special printing. He will commence proceedings against them at once.

RICHMOND.—THE CASINO (Dobbins and Whitecloud, managers): This new Summer theatre was opened 2 to good business at popular prices. Oscar Simon, Geo. Gale, Rena Bell, Trumbull Sisters, Florence Wallace, and Marie Harcourt gave a very satisfactory vaudeville performance.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): House dark May 25.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): House closed for season 2.

IOWA.

DES MOINES.—POSTER'S OPERA HOUSE (William Foster, manager): John Drew, supported by an excellent co., presented Christopher, Jr., before a large and appreciative audience May 27. The performance was one of the best seen here this season. The Wicklow Postman 4, 5.—GRAND OPERA HOUSE (William Foster, manager): House dark 25-30.

DECORAH.—GRAND OPERA HOUSE (C. J. Weiser and E. B. Morse, managers): The Columbia Opera co. closed the season at the Grand.—ITEM: President Bear, of the Grand, has left for Chicago, and while there will make final arrangements for attractions booked for the Fall season.

SHAW CITY.—GRAND OPERA HOUSE (A. B. Bell, manager): M. B. Curtis in Sam'l of Posen May 27 to good business.

CHEROKEE.—GRAND OPERA HOUSE (Sanford and Moore, managers): M. B. Curtis in Sam'l of Posen May 28 to light business. This closes the season at this house.

IDAHO.

POCATELLO.—OPERA HOUSE (Watson and Kinport, managers): Rev. T. H. Malone lecture, "Modern Infidels vs. Ingersoll," May 26 to a fair and pleased audience. Hopkins' Trans-Oceanic Specialty co. 7.

WALLACE.—OPERA HOUSE (Richard Dixon, manager): Chase Stock co. May 29, 30 to fair house; performance good. Concert, benefit Fire Department, by local talent, 5.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (L. M. Crawford, circuit manager, O. T. Crawford, local manager): House dark except for performances 29, 30 of operetta Dorothy by local talent.

PARSONS.—EDWARDS OPERA HOUSE (Johnson and Steele, managers): Ferris' Comedians closed the season here May 25, 26, and were greeted with crowded houses every night. Mr. Ferris carries some of the most clever artists of any popular-priced co. on the road.

WICHITA.—ITEM: Sidney S. Tolier, who has been with Corse Payton's Comedy co. for the past two seasons, is spending his vacation with his parents here.

LEAVENWORTH.—CRAWFORD GRAND OPERA HOUSE (Mr. Brennan, manager): House dark week ending May 31.

KENTUCKY.

PATRICK.—GRAND OPERA HOUSE (D. C. Parrish, manager): A change in the management of this house has been made recently. Mr. Parrish, surrendering the unexpired part of his lease to the Opera House Co. The Co appoints Mr. Parrish manager. Mr. F. W. P. was the manager of the house for the first three years after it was built. G. D. Mitchell, who has been local manager under Mr. Scott, will go to Mount Clemens, Mich., for his health.

MAINE.

PORTLAND.—BARTLEY'S OPERA HOUSE (L. M. Crawford, circuit manager, O. T. Crawford, local manager): House is back. Rehearsals will commence at Peacock's 4. The Summer season will open up 15 with band concert and fireworks. Tom Killen will be given a benefit at the Palace 5.—Professor Grimmer, leader of Portland Theatre's orchestra, is dangerously ill. Beatrice Ingham and Mr. Hensell and wife, of McCullum's Stock co., arrived at Peacock's 1.—The Palace Theatre is up with an immense electrical sign. Manager Markey says many improvements will be made in the house before next season, including an entire set of new opera chairs.—Portland Lodge of Elks will have its annual outing on the grounds of Hon. E. B. Mallett, Jr., at Wolf's Neck, Freeport 22. The American Cadet Band will accompany the party.—Blanche Martin, formerly of this city, is now playing a two weeks' engagement at the Palace Theatre.—Riverton one of Portland's new pleasure resorts, on the banks of the Presumpscot River, has a new rustic open-air theatre, which will open up 15. This playhouse will be in a circuit managed by J. W. Gorman, comprising ten theatres, and there will be ten consecutive weeks of entertainment.

BELFAST.—OPERA HOUSE (F. E. Cottrell, manager): Charles K. Harris Comedy co. in repertoire to good business at popular prices 1-6. This co. includes a band and orchestra of over twenty people. Gussie Hart in black face specialties and Little Bonnie Hazel's dancing deserve special mention.

BATH.—COLUMBIA THEATRE (F. A. Owen, manager): The Ethel Tucker co. opened for the week of 1-6 in La Belle Marie to a large and well-pleased audience. Co. is the best ever seen here at popular prices.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC (Mellinger Brothers, lessees): Carnival of American Industries, presented by local talent, attracted a large audience 2.

LONACONING.—RYAN'S OPERA HOUSE (Mary Land Supply Co., managers): Langdon Dramatic co. 8.

MASSACHUSETTS.

GLOUCESTER.—CITY HALL (Lothrop and Tolman, manager): House dark May 27-3.

HOLYOKE.—THE PAVILION (Frank Hubert, manager): Manager Hubert furnished a strong list of vaudeville stars for the opening of this resort 1, which included Perry and Burns, Bingham, Lillian Perry, Marie Girard, and Salena.

MARLBOROUGH.—THEATRE (F. W. Riley, manager): House dark 1-6.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): House dark.

WATER VALLEY.—VALLEY OPERA HOUSE (Herring and Crosby, managers): House dark week of 1.

MISSISSIPPI.

SELDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): House dark.

MACON CITY.—JORDON OPERA HOUSE (T. W. Gieselmann, manager): Home talent opera co. 2 to a packed house and satisfied audience.

KIRKSVILLE.—SMITH OPERA HOUSE (B. F. Heinrich, manager): House dark May 25-29. Local talent 30. Benefit G. A. R. Coming: Herbert and Reynard Comedy co.

JOPLIN.—CLUB THEATRE (H. H. Haven, manager): The Wicklow Postman May 31 to fair business; performance good. — HAILEY OPERA HOUSE (H. H. Haven, manager): Pinaforte, by home talent, under direction of Professor Spiker, 4.

CLINTON.—OPERA HOUSE (H. Branum, manager): House dark 25-31.

MISSOURI.

SELDALIA.—WOOD'S OPERA HOUSE (H. W. Wood, manager): House dark.

JACKSON.—ROBINSON'S OPERA HOUSE (R. L. Saunders, manager): House dark until next season.

WATER VALLEY.—VALLEY OPERA HOUSE (Herring and Crosby, managers): House dark week of 1.

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MONTANA.

BOULDER.—GRAND OPERA HOUSE (John Maguire, manager): Greenfield Comedy Club in The Magistrate 2 to



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STRIKING

ITEM: A. C. Arthur has resigned the management of the Opera House, to take effect Aug. 1, at which time he will assume the management of Brady and Stair's theatre in Louisville, Ky. Mr. Arthur came to this city in 1891 at the time of the opening of the new Opera House and has been the manager of it ever since. He has made many friends during his residence here who will deeply regret his departure. He has proved himself a very capable manager. It has not yet been decided who will succeed Mr. Arthur at the Opera House.

PENNY VAN.—**SHEPPARD OPERA HOUSE** (C. H. Sisson, manager): House dark.

WAVERLY.—**OPERA HOUSE** (J. K. Murdock, manager): House dark.

BINGHAMTON.—**STONE OPERA HOUSE** (Clark and Delavan, managers): Svengala, hypnotist, opened a week's engagement to good business 1-6.—**BIJOU THEATRE** (A. A. Fennelly, manager): Professor A. S. Lowe, hypnotist, begins a week's engagement 8.

HORNELLVILLE.—**SHATTUCK OPERA HOUSE** (S. Onisko, manager): Professor Lee, hypnotist, closed a week's engagement May 30; business was good throughout. The opera, Nell Gwynne, by local talent, under the direction of Dr. La Fronde Merriman, was well received before large and fashionable audiences 2, 3.

SARATOGA SPRINGS.—**TOWN HALL** (Leonard and Eddie, managers): Dark May 24.

OSWEGO.—**RICHARDSON THEATRE** (J. A. Wallace, manager): Sousa's Band 1 to fair house, fine satisfaction. This closes the regular season of this house. All things considered it has been very successful.

WATERTOWN.—**CITY OPERA HOUSE** (E. M. Gates, manager): Dr. Bill (usher benefit) good performance to light house 1. Sousa's Band to S. R. O. 2.

ROCHESTER.—**COOK OPERA HOUSE** (E. G. Lane, manager): Hai Reid's comedy, Chau-Chou, which was specially written to give full scope to the abilities of Bertha Belle Westbrook, will be presented 8-13.—**ITEM:** The Boston Festival Orchestra, assisted by Madame Nordica, canceled their engagement for 3.—The examination of Harry Morris' Twentieth Century Girls co. resulted in the court placing a fine of \$50 upon each male and \$25 upon each female member, aggregating \$75. In addition, Bagg and Wegforth, of the Court Street Theatre, Buffalo, was brought from that city and fined \$50. Manager Cook demands separate trial.

DANSVILLE.—**HECKMAN OPERA HOUSE** (L. H. Heckman, manager): Union Hose Company Minstrels (local) May 27-30 to packed houses. Performances far ahead of anything ever given by home talent at this house.

NORTH DAKOTA.

PARO.—**OPERA HOUSE** (C. P. Walker, manager): Ringling Brothers' Circus 1; Robert Mansfield 5; Dan McCarthy 6; in Mexico 10; Buckeyes 13; M. B. Curtis 17; Eddie Fay 25; Miles 29.

JAMESTOWN.—**OPERA HOUSE** (E. P. Wells, manager): Edwin Wilton Doyle and his co. in Captain Impudence.

GRAND FORKS.—**METROPOLITAN THEATRE** (E. J. Lander, manager): Richard Mansfield 6—**ITEM:** Dan McCarthy's engagement 3 has been canceled owing to the illness of Mr. McCarthy.

OHIO.

PORSCOTT.—**GRAND OPERA HOUSE** (H. S. Grimes, manager): **ITEM:** Pearl Revere, of Corse Payton's co., is spending the summer here.

LIMA.—**FAUCOT OPERA HOUSE** (W. A. Livermore, manager): House dark.—Mr. Livermore leaves for New York to arrange for bookings for the coming season. He has completed arrangements for opening a large roof garden upon a new brick block soon to be erected. This will be the first of its kind in the city, and will doubtless be a great success.

KENT.—**RANDOLPH PARK.** Situated on street line, between this city and Akron, is to have Summer theatricals. Opera House is being built with all the latest appliances and improvements. J. W. Conner, the veteran actor, will have the management of the house, and assures first-class performances. A stock co. will be engaged to play a repertoire of the latest successes, changing the bill twice a week. There will be no play printing. Season will open on or about 18.

URBANA.—**ITEM:** The lease of the Market Square Theatre having expired, six persons made application for it. H. H. Williams was the successful bidder. This gentleman is one of the most popular managers that ever handled an Urbana theatre, and congratulations are tendered to both the owner, the people of Urbana, and to Manager Williams on his continuance.—William M. Mayes is home for the summer.—Albert Wilkins, who was stage manager last season, had a slight paralytic stroke 30.—Photos of Mr. and Mrs. Oliver Byron have been received by your correspondent from Mr. Byron at Long Branch. This makes the collection number 99.

ZANDBURSKY.—**CEDAR POINT** (Charles Baetz, manager): An immense crowd attended the formal opening of "The Coney Island of the West" 3. Quite a number of improvements have been made noticeable, among them being an extension of the veranda on the main entertainment building. The Great Western Band, with Vera Dore, was the opening attraction, and was well received.

PIQUA.—**ITEM:** The Summer theatre at the Park is nearing completion. The scenery is now being placed under the direction of Armbruster and Sons, of Columbus. Manager Sauck is now in Cincinnati booking attractions.

OREGON.

BAKER CITY.—**RUST'S OPERA HOUSE** (Phil V. Nebergall, manager): Hopkins' Trans-Oceanic Star Specialty co. 4. Coming: Herman the Heater.

PENNSYLVANIA.

HARRISBURG.—**GRAND OPERA HOUSE** (Markley and Co., managers): The Sages, hypnotists, closed a very successful engagement of one week May 30. The audience steadily increased in size from the opening night, and the work of the hypnotists seemed to be the only subject of conversation throughout the city. Concourse Band, under the management of Jones and Stadpole, local newspaper men, achieved an artistic and pecuniary success with The Battles of our Nation 1-3. The attendance was very large and enthusiastic.

The local managers deserve great credit for their enterprise in producing this attraction on the stiff guarantee that was demanded.—**PANTAN PARK** (Harrisburg Traction Co., managers): The Lawrence Vaudeville co. 1-6, drew fairly well in the face of strong opposition and cool nights. The co. consisted of Matt Healy and Ella Saunders, Ozav, Harry Morton, Florence Nole, S. W. Tony, and Bill Kerslake and his trained pigs.

CAMBRIDGEBORO.—**SAYLES' OPERA HOUSE** (H. R. Wilber, manager): Souther's Price co. 1-6 gave a very creditable performance to light business.—**CASINO** (William Baird, proprietor): Riverside Orchestra concert (local) 8.

UNIONTOWN.—**GRAND OPERA HOUSE** (J. F. Miller, manager): House dark week of 1.

MAUCH CHUNK.—**OPERA HOUSE** (John H. Fagan, manager): House closed for the season.

FREELAND.—**GRAND OPERA HOUSE** (George McLaughlin, manager): Sevengala, the Hypnotist, week of May 25. Performance excellent; crowded house. Now's Jollity co. in The Kodak 6.

CARBONDALE.—**GRAND OPERA HOUSE** (Dan P. Byrne, manager): House dark.—**ITEM:** During the summer Manager Byrne will make many improvements in his house, and next season the patrons of the Grand will witness some first-class attractions, as twenty-five have already been booked.

SCRANTON.—Theatres here all dark.

WILLIAMSPORT.—**LYCOMING OPERA HOUSE** (Wagner and Reis, managers): Wilbur Opera co. opened 1 for entire week to good business, and very appreciative audiences. Co. strong and costumes elegant. The Living Pictures are the finest ever produced here, being very artistically arranged.—**ITEM:** J. E. Conley has many warm friends here, who were pleased to see him again. He is the oldest member of the Wilbur co.

EAST STROUDSBURG.—**A. ACADEMY OF MUSIC** (J. H. Showalter, manager): High School Commencement May 29—**ITEM:** The local Elks entertained twenty-five of the Hoboken Lodge No. 74 at the Burnett House 21. Speeches were made by Mayors Fumbaugh and Kissler, Hon. R. F. Swartz and Mr. Obrien of the visitors and others.

WEST CHESTER.—**GRAND OPERA HOUSE** (F. J. Painter, manager): House closed for the season.—**ASSOCIATION BUILDING** (Davis Beaumont, manager): Coming: The Holy City, Oratorio Concert of ninety voices, including Bessie Smith, soprano; Louise Beattie Homer, contralto; William A. Brook, tenor, and William B. Smith, basso.

RHODE ISLAND.

RIVERPOINT.—**THORNTON'S OPERA HOUSE** (J. N. Thornton, manager): Vaudeville entertainment May 28 by local talent.

SOUTH DAKOTA.

SIOUX FALLS.—**GRAND OPERA HOUSE** (S. M. Bear, manager): House dark 1-6.

TENNESSEE.

JACKSON.—**PTYTHIAN OPERA HOUSE** (Weiner and Tuchfeld, managers): A Bag of Monkeys by local talent May 22 to large and fashionable audience; performance excellent. Metgeba Norri, Jackson's prima-donna, 24 completely captivated the audience, and was the recipient of a number of floral offerings.

ITEM. This is the only entertainment Miss Nutti will be able to present in this city for some time, as she leaves this week for New York to fill an engagement with Sousa's Band at Manhattan Beach as soloist.

TEXAS.

HILLSBORG.—**LEVY OPERA HOUSE** (Shields and Mendelsohn, managers): House dark.

TYLER.—**GRAND OPERA HOUSE** (Durst and Epes, managers): The Sherman Club musical organization composed of local society ladies presented May 25, under direction of Miss A. Baker of Chicago, the comic opera company. The receipts were about \$400 the first night and play was so well received that by the second night it was repeated 26. Every 'ad' of the Sherman Club took part and all did so well that the most carpenter critics were silenced. Misses Warner and Barnes took the leading roles and fully deserved the enthusiastic applause which greeted them.

AUSTIN.—**MILLETT'S OPERA HOUSE** (Ripley and Walker, managers): House dark all week.

UTAH.

OGDEN.—**GRAND OPERA HOUSE** (Joseph Clark, manager): Roland Reed in The Politician May 26 to good business. The Ogden Choral Society gave a concert 31 to a crowded house.—**THOMAS OPERA HOUSE** (E. B. Lewis, Jr., manager): This house has changed management. Mr. Thomas retiring and T. B. Lewis, Jr., taking charge.

SALT LAKE CITY.—**SALT LAKE THEATRE** (C. S. Burton, manager): Roland Reed in The Politician May 26 to fair business.—**GRAND OPERA HOUSE** (J. R. Rogers, manager): Stock co. in Conviction week of 25, business light.—**LYCUM THEATRE** (Gates and Ellsworth, managers): U. and I., a farce-comedy, drawn fair houses week of 25. James F. Post, May Ashley, Villa Sayre, John Weiner, Nellie Drury, Sam Clark, Daisy Newman, and the Russell made up the cast and gave a good performance.

VERMONT.

BURLINGTON.—**HOWARD OPERA HOUSE** (W. K. Walker, manager): Richard Golden in Old Jed Prouty May 26 to S. R. O. Sousa's Band 7.—**ITEM:** Mr. and Mrs. Walker left for New York 3 and sail on 6 for a two months' trip to Europe.

VIRGINIA.

PETERSBURG.—**ACADEMY OF MUSIC**: House dark 1-6.

WASHINGTON.

WALLA WALLA.—**NEW OPERA HOUSE** (John Paine, manager): Pirates of Penzance (amateur) to a crowded house 26; performance excellent. Miss Caulfield as Mabel was especially pleasing, and her clear, sweet soprano voice, combined with her earnest acting, won many encores. Guy Allen Turner made a picture-like king, and his rich baritone voice was pleasant. Monte Cambren as Pre-Serjeant in for a good share of the honors. Rivaude and Lachaud in concert to a very large and fashionable audience 26. Bivarde was given a reception at the W. W. Club after the concert.

TACOMA.—**TACOMA THEATRE** (S. C. Steele, manager): Primrose and West May 26 to a big house; good performance.

SEATTLE.—**SEATTLE THEATRE** (P. B. Heyner, manager): Richard Mansfield played to large houses in his usual artistic style May 25-27. Primrose and West's Minstrels 28.—**THIRD AVENUE THEATRE** (W. M. Russell, manager): Wilber Stock co. week of 28.

NEW WHATCOM.—**LIGHTHOUSE THEATRE** (E. E. Whitmore, manager): House dark week ending May 28.

SPokane.—**AUDITORIUM** (Harry C. Hayward, manager): Richard Mansfield, with his Garrick Theatre co., presented a Parisian Rowance and Dr. Jekyll and Mr. Hyde May 29 to good business.

WEST VIRGINIA.

CLARKSBURG.—**TRADESMEN'S GRAND OPERA HOUSE** (Horne and Hornon, managers): House closed for the season.

WISCONSIN.

RACINE.—**BELLE CITY OPERA HOUSE** (J. B. Johnson, acting manager): Mattie Vickers in Jacqueline drew only fair business, but it was all that was merited, as a very inferior performance was given. Orpheus Club, a literary society, 20—**LAKESHORE AUDITORIUM** (E. R. Harding, manager): Clifford Pembroke, who held dates of 25 failed to materialize, having gone to the west at Wausau 25. Macmillan and Wilson and a capable co. presented A Tangled Affair to a fair-sized and good audience 26. Front and Fanfare Amusement co. opened a six nights' engagement in repertory 1.

MADISON.—**FULLER OPERA HOUSE** (Edward M. Fuller, manager): The Love Chase, by M. W. students, 2.

WAUSAU.—**ALEXANDER OPERA HOUSE** (C. S. Cone, manager): Evelyn Gordon co. to good business May 18-20 and gave the best of satisfaction. Hutchinson Family Concert co. 3.

POND-BU-LAC.—**CRESCENT OPERA HOUSE** (P. B. Haber, manager): Rowland's Players in repertoire May 25-30 to fair business.

PORTAGE.—**OPERA HOUSE** (A. H. Carnegie, manager): Ezra Kendall in A Pair of Kids May 12; Flomie's Wedding co. 15-17.—**ITEM:** Charles Ringling, of Ringling Brothers' Circus, is here arranging for the show to appear July 13.

APPLETON.—**CENTRAL MUSIC HALL** (J. C. Junck, manager): New York Ideal co. May 31 to a fair-sized audience.—**OPERA HOUSE:** Coming: The Rowland Playhouse 1.

KENOSHA.—**RHODE OPERA HOUSE** (Joe Rhode, manager): Jolly Mat: Vickers May 27; performance fair; good house. William Owen 1-6 in Romeo and Juliet, Lady of Lyons, Much Ado About Nothing, Hamlet, and Dr. Jekyll and Mr. Hyde. Fine performances; crowded houses all the week.

MERRILL.—**BORDON'S OPERA HOUSE** (William Conners, manager): Labadie's Faust May 25 to small but enthusiastic audience; general satisfaction. House dark 1-7.

JANESVILLE.—**MR. W.'S GRAND OPERA HOUSE** (William H. Stoddard, manager): Collins' Psychological Quintette, May 26 to fair-sized audiences.—**ITEM:** Johnnie Ray and wife will spend the summer in or near this city. Mr. Ray has kindly offered his services for any entertainment to be given for charity during the summer.—W. J. Farley and wife will also remain here a few weeks. Mr. Farley was with Side Tracked last season.

LA CROSSE.—**THEATRE** (J. Straslipeka, manager): The Columbia Opera co. opened a week's engagement with The Black Hussar 1 to good business.

BARABOO.—**THE GRANDE** (Butler and Shultz, managers): Graduating exercises of High School 2, 3; Ezra Kendall's A Pair of Kids 4.

GREEN BAY.—**TURNER OPERA HOUSE** (J. H. Nevins, manager): Beach and Bowers' Minstrels gave a fine performance to a large audience May 28.

German Stock co. opened the Summer season to a packed house in a very good performance of Der Schwochenstreit 2 and Ein Gemachter Mana 3. Collins' Psychological Quintette 12, 13.—**ITEM:** Mattie Vickers had to cancel her date 4, the Opera House having been rented for the Southern Fair.

WEST SUPERIOR.—**GRAND OPERA HOUSE** (R. J. Wemys, manager): Beebe-Davis Stock co. opened 1 for a week.

EAU CLAIRE.—**GRAND OPERA HOUSE** (O. F. Burlingame, manager): Ellen Beach Vass May 30 to a good house; very best of satisfaction. Van Dyke and Eaton in repertoire 1-14 to S. R. O. first night.—**ITEM:**

Victor Thane, Miss Vass' manager, closed his session in this city 30. Mr. Thane is an Eau Claire boy and says his business throughout the country has been good.

SHEDOVGAN.—**OPERA HOUSE** (J. M. Kohler, manager): Pocahontas was presented for the second time by home talent May 30 to good business. The Frost and Fanshaw co. opened a week's engagement 8 at popular prices.

CANADA.

MONTREAL.—**THEATRE ROYAL** (Sparrow and Jacobs, managers): London Sports Vaudeville co. opened to fair business 1. The co. contains one or two clever specialty artists whose acts are worthy of praise.

The burlesque part of the performance was poor. The Royal closed for the season week of May 25.—**THEATRE FRANCAIS** (W. E. Phillips, manager): Monte Cristo was produced by the stock co. 1

DEATH OF FRANK MAYO.



Late yesterday afternoon information was received in this city announcing the death of Frank Mayo while en route between Denver and Omaha. Only the most meagre details came by telegraph, stating only that the well-known actor, who last week had filled an engagement in Denver, had expired on a train of the Union Pacific Railway while on the way to Omaha.

Frank Mayo was born in Boston, April 18, 1839. While still young he went to the California gold fields. Being overtaken with the fever for acting, he first served as a super, and made his initial appearance as an actor as the waiter in *Raising the Wind*, at the American Theatre, San Francisco, July 19, 1856. Then he went to Sacramento, playing many parts for a promised salary of \$20 a week, under the management of George Chapman, who forgot to pay salaries, and Mayo left, after five sad weeks. For some time he acted in various Coast companies, until Edwin Booth engaged him to play De Mauprat, in *Richelieu*, and other classic parts, but Booth's season soon ended in failure, and Mayo returned to San Francisco as leading man with Maguire's stock company, remaining until 1865, when he came East.

Henry C. Jarrett engaged him as stock star for *Bridger* in the Streets of New York, which was followed by such parts as Richard, Othello, Iago, Ingomar, and Don Cesar de Bazan. He then joined Junius Brutus Booth, Jr., at the Boston Theatre, and afterward starred in *Virginia*, *Richelieu*, *The Robbers*, *The Three Guardsmen*, *The Marble Heart*, *Cadet la Perle*, *Damon and Pythias*, *Jack Cade*, *The Romance of a Poor Young Man*, and *The Streets of New York*.

Mayo first presented *Davy Crockett*, his own notion of a play, by Frank Murdoch, in 1872, at Rochester, N. Y., and the piece, at first received with acclaim by the gallery and despair by the critics, still lives. Mayo once said that he kept count of the number of times he played *Davy Crockett* until the count got away beyond two thousand and then he lost track of it. Mayo's hope was, at some future time, to give *Davy Crockett* a superb scenic revival in New York, but the hope was destined never to be realized. "Crockett Lodge," his Summer resting-place near Canton, Pa., was typical of the actor's love for his most popular creation.

Misfortune of one kind and another brought Mayo into tightened circumstances until he read Mark Twain's story of *Pudd'nhead Wilson*, and resolved to dramatize it. The author's permission was freely given, and in this new piece Mayo achieved a distinguished success both as playwright and player. He has since appeared only in this character, and it was the bill at Denver last week.

Edwin F. Mayo, well known to the stage, and Eleanor Mayo (Mrs. Elvene) whose recent success in opera was notable, and who retired from the stage on her marriage, are children of Frank Mayo.

AMERICAN DRAMATISTS CLUB LIST.

The American Dramatists Club have just issued the second number of their "List," a standard of reference for the protection of dramatic property. The "List," thoroughly revised and brought up to date, comprises a catalogue of plays and operas by American and foreign authors, produced in the United States, and entitled to protection under American and international law, together with the names of the authors and the present owners, agents and managers.

This publication has proved itself of the utmost usefulness since the first number was compiled and issued last year, when copies were sent to the managers and owners of all theatres, opera houses and public halls in the United States and Canada, in order to enable them to avoid incurring responsibility under the law for unauthorized performances of plays and operas, and as they have shown themselves, almost universally, ready and anxious to sustain all efforts toward the better protection of authors and playwrights, copies of the second number will also be sent to them.

One of the main objects in preparing the "List" has been fully attained—it has proved itself a practical means of enabling the local managers to distinguish the authorized owners and agents from piratical and fraudulent swindlers, who present plays to which they have no title.

A brief outline of the laws protecting the ownership of plays and operas made by ex-Judge Dittenhofer, the counsel of the American Dramatists Club, is republished in the present issue of the "List." Ex Judge Dittenhofer was called to Washington in July, 1894, at the request of the Committee on Patents, and again in March, 1895, to explain the judicial decisions bearing on copyright in America. His statement of the law, therefore, represents the latest study of that subject.

Another feature of the "List" is a reprint of the amendment to the United States Copyright Law which was proposed in Congress by the Hon. Amos J. Cummings in December, 1895, and was favorably reported by the Committee on Patents, Hon. William T. Draper, chairman. The amendment was introduced in the Senate by the Hon. David B. Hill, and was passed in the Senate on May 20. It is to be hoped that its passage by the House will soon follow.

The third number of the "List" will be issued on or about May, 1896. Copies of No. II are sold at twenty-five cents each, and can be obtained by applying to Charles Barnard, secretary of the American Dramatists Club, 110 Broadway, New York city.

CUES.

A. M. Palmer has contracted with W. A. Brady for a tour next season of the company now producing *Trilby* in Australia. Reub. Fox is the Svengali, and Edith Crane the *Trilby*. The original time contracted for the play in Australia has been extended to a season of twenty weeks.

T. J. Ball, manager of the Vendome Theatre, Nashville, was in town yesterday. On his way to New York, Mr. Ball lost a trunk containing considerable valuable property.

Samuel Rorke, of A. M. Palmer's business staff, is now in Chicago preparing for the opening of the Great Northern roof garden.

Virginia Harned will, in all probability, join Robert Hilliard's company next season for leading business.

Harry J. Summers has been engaged by A. M. Palmer as resident manager of the Great Northern Theatre, Chicago.

Mr. and Mrs. Robert L. Cutting (Minnie Seligman) are almost daily frequenters at the Morris Park race track.

Charles H. Baker, president of the Third Avenue Theatre Company, Seattle, Wash., will be in New York on June 22 in the interest of that house.

S. Q. Sambrook, who will be remembered as leading juvenile man in the old Bowery stock days, in 1852-53, and was later connected with the Grand Opera House, Toronto, has lat-lv returned to New York, after a sojourn in the West of eighteen years. Next season Mr. Sambrook will return to the stage, in all probability he will be seen in one of Edwin Barbour's new plays.

Matt Smith, manager for *A Prodigal Father*, is engaging people for a Summer Operetta Company to open in *The Mikado* at the Brooklyn Pavilion, Flatbush and Fifth avenues.

Harry Davis, who will shortly inaugurate a comic opera season at Schenley Park, Pittsburgh, was in town yesterday and engaged the following people: Pauline Hall, Hubert Wilkie, Annie Myers, Ethel Lynton, Beaumont Smith, Joe D. Rogers, Harold Blake. The engagements were made through Walter Hudson. There will be a chorus of forty and an orchestra of twenty-three.

Myron Leffingwell's new Cuban play has been enthusiastically praised by all who have heard it. He is now in negotiation with a syndicate for an Autumn production of the play at a Broadway theatre.

May E. Cunard, of *A Turkish Bath*, intends soon to enter the vaudeville ranks.

Otis Skinner's season opens at Minneapolis, Aug. 30, and includes a trip to the Pacific Coast. Two new productions are intended, one of historical interest as yet unnamed, and the other *Hamlet*. J. J. Buckley, Mr. Skinner's manager ever since he became a star, will continue in the same capacity.

Frank Blair has been engaged for the Della Fox Opera company.

"Colonel" J. Banker Phelps has been retained as advance agent of the Della Fox Opera company for next season by Manager S. T. King. He had an operation performed on his leg yesterday. The limb was badly injured in Newark last week.

A. H. Stuart and Mrs. Stuart (Jessie Bonstelle last week made a trip a-wheel from Philadelphia to New York.

Iren Leslie is again about, having fully recovered from her recent illness.

Nathaniel Hartwig and A. F. Lancaster's comedy-drama, *The Mystery of Agnes Page*, will have an early production in New York next season under the direction of Horace Delisser.

Tony Williams and wife (Gibertie Learock) are re-engaged for a third season with Ward and Vokes' company, to play their original parts of General Note Shaver and Nera Mann, the book agent, in *A Run on the Bank*.

Pun in Shantytown, Edgar Selden's latest piece, which is to be given next season under the management of M. W. Hanley, is a three-act comedy, dealing with characters of every day life. A strong company is engaged, and with new scenery the piece will be staged in an elaborate manner, affording Mr. Hanley every opportunity for a decided success.

J. Charles Davis will remain in the city the entire Summer, looking after the interests of H. C. Miner and the American Theatrical Syndicate.

J. C. Duff left town Saturday for Chicago, where he will supervise the initial production of *Lost, Strayed or Stolen*. On his return to New York he will complete arrangements here for the production of *Shamus O'Brien*.

E. H. Sothern's next season will open at the Lyceum Theatre in September with R. N. Stephens' new play, *An Enemy to the Crown*.

Jefferson d'Angelis' starring tour in *The Caliph*, commences late in August.

Charles B. Hanford is in town at the Players Club, looking after Thomas W. Keene's interests for next season.

The Southerns-Price company closed a successful season of forty weeks at Cambridgeboro, Pa., June 6. Their next season opens Aug. 16, and is already booked nearly solid.

Mary Forrest, the American mezzo-soprano, has made a successful appearance in London at Queen's Hall.

In Boston, the Superior Court has rendered decision in the suits of Annie Clarke, Kate Nolan Ryan, and Arthur Forrest, against Nathan B. Goodnow, banker and proprietor of the Grand Opera House. Miss Clarke gets \$750, and Miss Ryan, \$224. Mr. Forrest sued for ten weeks' salary at \$100 a week.

Mr. and Mrs. Robert Wayne closed a successful season on May 30. They will open their regular Fall season on Sept. 3 at Dayton, O. Mr. Wayne has secured Oliver Byron's play, *Ten Thousand Miles Away*, and J. E. Nugent's play, *The Fugitive*, on royalty for next season.

Lillian Elaine Pratt, eldest daughter of Edwin A. Pratt, the theatrical lawyer, gave a delightful party at her father's house in Brooklyn, June 1, in honor of her fifteenth birthday. A fine floral display, music, song, and recitation, marked the evening. Among the party were May Thompson, Constant Drent, Dagmar Meyers, Hattie Smith, Florence St. Leonard, Marie Celeste, Elsie Vivien Pratt, sister of the hostess. Masters Eddie D. Pratt, Thompson, Smith, Russell, and Pearce.

Laura Burt refused an offer to play Madge in *In Old Kentucky* in London, and will remain in New York to arrange for her starring tour in *The Lily of Llandaff*.

Marie Wainwright, under the management of Horace Delisser, will open a short Summer season on July 1 playing Summer resorts, in three one act comediettas. In the company will be Nathaniel Hartwig, Edward Elsner, Millie James, and Lillian Kemble.

Horace Delisser and Al Harris, former manager and business-manager respectively of the Joseph Callahan Faust company, accompanied

by James A. Jacobs, will leave to-morrow for the West. They desire to impress upon their friends the positive assurance that at no time will they enter the State of Massachusetts.

KOHNLE OPERA COMPANY.

W. H. Kohnle, for ten years leading comedian and stage manager of the Wilbur Opera company, will head a company of his own, to be known as the Kohnle Opera Company. The company will number forty persons, presenting a repertoire of standard grand and comic operas at popular prices. Three night and week stands only will be played. Special attention will be paid to the staging and costuming of the operas, while a bevy of pretty girls will be seen in novel and difficult marches. Mr. Kohnle has not yet engaged all his people, and desires to hear from first-class principals and choristers.

BORN.

WILBER.—On Wednesday, June 3, a son to Mr. and Mrs. H. B. Wilber, at Cambridgeboro, Pa.

MARRIED.

WALKER—MACNICHOL.—Mrs. Blanche Ring-Macnichol and James Walker, Jr., of New York, at Rosbury, Mass.

DIED.

FREE.—Nellie Free, at Denver, Col., June 7, of consumption.

MOTTE.—Adeline Sophia Motte, at New York City, on June 7, of heart failure, aged 55 years.

RUTLEDGE.—Mary Eleanor Rutledge (May Elliott), at New York City, June 1, of consumption.

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THE FOREIGN STAGE

GAWAIN'S GOSSIP.

The News of the Week in the British Capital—Many Closings and Few Successes.

Special Correspondence of The Mirror.

LONDON, May 29, 1896.

Clothes continues to be played as largely in the London theatres as it is in the House of Commons night after night; and there, what with rows over the proposed Agricultural Rating Bill and the new Education Bill, the said Clothes is



JESSIE PRESTON.

indeed in great demand. The plays which have ended—or have arranged to end—since I last had the honor to address New York (per its MIRROR) are The Shop Girl at the Gaiety; For the Crown at the Lyceum; Jedbury Junior at Terry's; and the comparatively new Jones play, The Rogues' Comedy, at the Garrick. There is even talk of the imminent closure of the Strand, which only reopened a week ago with Josiah's Dream, but of this anon.

Some of the houses which have closed owing to failure of more or less new plays, will presently reopen for little "specs" under other management. This shows courage anyway; a quality which always commands admiration even if it doesn't always draw money. Thus the Gaiety will for a fortnight be handed over to Olga Nethersole and Co. in Carmen (N. B. The famous "kiss" will, it is feared, be so toned down as to become for us—a kind of Nether-Solar myth). At the Lyceum, Magda is promised for next Wednesday—weather and Mrs. Patrick Campbell permitting. For Mrs. P.—who silently disappeared from For the Crown a week or two ago—inhabit a habit of changing her mind, after the fashion of the Superior Sex. As regards Terry's, the fine comedian after whom it is named has decided, since I last mailed, not to resume possession thereof just yet, but again to let it—shrewd man Terry! The new leases will be a syndicate pledged to try a new comedy entitled at present A Sisbury Scandal.

This comedy is by Fred Horner, formerly proprietor of the *Topical Times*, and acquire, within the last few days, of the *Whitchall Review*, hitherto a "success," but, nevertheless, not too successful, journal, which was wont to be run by a firm of egg merchants, who had to frequently shell out for libels. Horner will no doubt make that journal a more successful property, for he is a pushing man—so pushing, indeed, that he waged a fierce battle to get in as M. P. for West Southwark at the last general election, but the local man, Caution, was too strong for him. Moreover, W. Southwark, which is largely populated by members of the toiling, rather than the idle (or dangerous) classes, was not yet sufficiently "jingo." They hadn't been "elevated up" to it, as the Hibernian art-critical and azure loving George Moore's brother, Augustus, used to say. Horner's stage work up to now has chiefly been adapted from the French, a language in which he joyously wallows, so to speak; but this time he has made the play all out of his own head. The play will doubtless be a trifling sultry, after his wont, and the "scandal" will also doubtless afford him good cerulean scope.

As to the Garrick, where Willard has, owing to stress of business, finished his tenancy somewhat earlier than he might have done, several people have been after it, so strong is the demand for theatres just now—in spite of many losses at the game. After a good deal of competition Willard has just subtlet the house to Mr. and "Monnier" Kendal, as certain of your critics call them, who will commence a short season there June 10 with Sydney Grundy's new play, *The Greatest of These*, which thus makes its first appearance in London.

There has been a rumor that John Hare, in spite of the resolve he expressed in the "Impressions of America," gave off to the interviewers last week, might arrange to reappear for a brief space at this house, which he rents from W. S. Gilbert, and even now he may do so. Meanwhile the Garrick has, I am assured, been secured for the Autumn by William Greet and the syndicate running Little Tich and Co. in George Dance's newest musical piece, *Lord Tom Noddy*.

Speaking of Gilbert, it would seem that even the newest Savoy opera, *The Grand Duke*, fully described by me a few weeks ago, is not going so strongly as might be wished. Anyhow, D'Oyley Carte has just instituted a series of Mikado matinees ("by desire," of course), which looks as though that famous opera will ere long find its way into the evening bill, also, of course, "by desire."

The Shaftesbury, where A Matchmaker recently ended her run of twelve consecutive nights, has also been much sought after by syndicates and such like fearful wild fowl. This theatre has just been secured by one syndicate which proposes to try there in the Autumn a new extravaganza with music "made in Armenia," and with a book adapted by Cecil Raleigh and Seymour Hicks. This syndicate has been overwhelmed by offers for the theatre in the meantime; and I learn at the moment of writing that the house

has been acquired by Sir Augustus Harris, who proposes to try there, presently, *The Telephone Girl*, a new adaptation from the French, which was tested last Monday at Wolverhampton, in the black country, apparently with great success—if there is any truth in newspapers—and there sometimes is, you know. You may have noticed it.

The said Sir Augustus, being only engaged on the above piece and on managing Drury Lane and Covent Garden and Olympia, and a few little things of that sort, has also arranged to produce a new musical play, *The Little Genius*, which he has helped to adapt from the German, at the Avenue on June 12. The New Barnsby, with Lottie Collins and company, will therefore be presently moved to the Opera Comique, where Sir Aug.'s running of *Shamus O'Brien* finished last Saturday.

George Edwardes has resolved to let the Nethersole Carmenites have the Gaiety for only twelve nights, and not to give them an option of renewal, as at first seemed likely. He will produce there on June 20 that Clergyman's Daughter play I described in my last letter. Also, he has decided to take my tip as to altering its (to us) unpleasant name. Some wanted to call it *May Blossom*, forgetting, haply, that your Mr. Belasco once wrote a drama of that name, and that also the name might to Londoners savor of an advertisement of certain nictorian wares. Others suggested *The Vicar's Daughter* and *Sweet May*, and the latter is the title chosen at present. Meanwhile the said George is going strong with *The Geisha* at Daly's and with *A Night Out*, which he runs at the Vaudeville in connection with the Brothers Gatti.

In these days of "psychological" fads, it is refreshing to see such a straight-from-the-shoulder, uncompromising melodrama as *The Span of Life*, which is now at the Princess's after having been welcomed not only wherever the English language is spoken, but in many lands where they don't bother about that tongue. Happily, *The Span of Life* is so full of incident that it can be understood by the playgoer for whom, according to a shrewd manager I know, all such dramas should be written, namely the deaf man in the pit. Indeed, in the case of *The Span of Life*, you sometimes wish that there were no dialogue—or that it had pleased the otherwise gentle-hearted Sutton Vane to have seen his way to less sesquipedalianism. His characters would, as a rule, rather say "assassinate" than "kill," "residence" rather than "house," and "sustenance" in preference to "food." By the same rule they never "live," they "exist," they never "die," they "expire" or "perish."

But why complain of these things? Does not the struggle on the Lighthouse (when the villain would fain cause the wreck of a vessel in the offing) soothe us for much Fitzballiese? And does not "The Human Bridge," into which the elastic trio transform their bodies in order that the heroine and child shall pass safely over the chasm prepared for them by the said villain, make amends for all? I know so; and the Princess's audience evidently know so, too, by the manner in which they receive this thrilling situation brooked from one of our "bits" ful magazines. As to this villain, he is an absolute scorchet. Why, his very name—Dunstan Leech—reeks of melodrama in its most melodramatic form! Austin Melford, so long with Wilson Barrett, in playing this diabolical beast, abates no jot of its horrifying possibilities. Nothing seems to come amiss to Melford, blank verse or blood and thunder; it is all one to him. Kate Tyndall (wife of the Princess's manager, Albert Gilmer, and formerly of Daly's London company) is an engaging and pathetic heroine, though I didn't like the way she had done her hair. She would doubtless reply to me, as per Touchstone, that she did it to please herself, and what more reason would you ask from *Lovey Woman*—especially one so lovely as the bonny Kate? Ernest E. Norris is an earnest and well spoken hero. Harriett Clifton, an old-time East End actress, effectually uses her well-trained elocution in the part of Mrs. Jelf. Herbert Vyvyan (all y's) is again a droll Nutty Brown, and the Leonhart Troupe's impersonation of a Real Live Bridge is enough to make the shade of Rennie turn green with envy.

It would seem that even Trilby is doomed as regards the Haymarket—for there, the ever-perceptive Haybourn Tree has worked in the thin edge of the wedge, so to speak, by putting on his recent big matinee production, *Henry IV.* (Part I.) three nights in each week, making a most successful sortie in this connection last night (Thursday). In the intervals of meditating over a new production or two, including perhaps King John at the Haymarket, and the plans of his new theatre, Her Majesty's, across the road, he is also turning "more study" on to Julius Caesar, with which he has resolved to open the said new house. For some time Tree, who never does anything in a hurry, has been undecided which part to play in this Shakespearean piece—which is very awkward for a leading man because he always has two other leading parts against him. At latest advices, Tree had decided to play Mark Antony, but (between ourselves) I should not be surprised to find him soon choosing the lean and hungry Cassius, and perhaps even alternating the parts.

I enclose with this letter, a portrait of Jessie Preston, of whom you will remember that I spoke in a previous missive, and who is quite as clever as she looks.

Of course, the most interesting event of the week to all true lovers of drama as she is acted has been the welcome return of Sir Henry Irving and company, with Bram Stoker, the honored business manager, and Harry Loveday, stage ditto, and all heralded by Treasurer C. E. Hosson, who arrived a few days before to arrange for the Irving provincial tour, which starts presently, and ends (as I told you) on Independence Day. Much sympathy has been expressed for England's leading actress, Ellen Terry, whose father, Benjamin Terry, died while she was en route for England. The news was first broken to Sir Henry upon landing, and eventually Miss Terry was informed of this—her second bereavement in the last few months.

You have, of course, heard (per cable) of Sir Henry's reception and of his statements to the inevitable interviewer; also of his (Sir H.'s) views on America in general and the Venezuelan difficulty in particular. In this matter methought Sir H.'s native humor was again made apparent, for his chief remark on the said difficulty was that he didn't find it affect his business! Good old Henry!

On his arrival Sir H. found awaiting him a work of considerable interest to himself as to playgoers and stage folk generally. This is a fine and large volume compiled by Clement Scott, and entitled "From The Bells to King Arthur." This handsome book is chiefly made up of Clement's notices of every Lyceum first-night, and even revival, since our Irving, after fourteen years' unceasing study and labor, leapt, as it were, into fame on that memorable night in 1871, when many of us saw his strangely-moving performance of Mathias, the blood-curdling burgomaster of Alsace. The notices are in Scott's best critical manner; and albeit you may, as English or American playgoer, dissent some

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what now and again from the critic's views, you cannot say that his views are not interesting and well reasoned. Moreover, this Clement Scottish quarter of a century's history of our greatest living actor is, apart from its many illustrations, replete with usefulness as a work of reference, by reason of its complete programmes, notes and index.

I have, earlier in this letter, referred to Josiah's Dream, a strange and fitful play of the "new womanish future" kind, on which it has pleased Penley to spend some of the fortune he has gained at the Globe and elsewhere, with Charley's Aunt, to produce at the long unfortunate Strand. From the first, I had my doubts of this Josiah's Dream enterprise; and I am sorry to say that my fears have been verified. The play finishes up there forthwith, so I learn at the moment of mailing, and Penley will hand over the Strand for the remainder of his one month's tenancy for the testing of a new musical play entitled, Playing the Game.

We have many new shows and revivals threatened for next week. Apart from those productions mentioned above, we have to sample One of the Girls, which will make its first appearance at the Metropole on Monday, The Queen's Proctor (*ne* Divorcée) at the Royalty on Tuesday, and Donnybrook, a new Irish ballet, at the Alhambra on Thursday night. Also, early next week, May Yohé opens the Court with a revival of Nitouche. By a happy coincidence, May's husband, Lord Francis Hope (brother of the Duke of Newcastle) has just announced, or caused to be announced, to his creditors, who recently put him in the Bankruptcy Court, a dividend of ten shillings in the pound, any day except Saturday—at the Official Receiver's Office. Tidings of Comfort and Joy.

GAWAIN.

GOSSIP OF THE FRENCH CAPITAL.

[Special Correspondence of The Mirror.]

PARIS, May 29, 1896.

Now that the sad disaster at the Opéra last week is nearly forgotten, and the poor victim laid away in her grave, the electrical winecaves and municipal savants have considerably investigated the whole matter, and come to the delectable conclusion that the dreadful accident was no more—possibly far less—than might have been expected! A rehearsal of the facts already announced in the news cables would be superfluous. Suffice it merely that, during a performance of *Hélène*, on May 20, a ponderous counterpoise of the great chandelier in the Opéra, descended through the ceiling, crashing into the fifth gallery where it crushed the life out of one luckless woman, and caused a panic which injured many others. The very timely investigation has elicited the information that this particular counterpoise which fell weighed quite 625 kilograms and dropped thirty-six feet. The estimable director of the Paris Municipal Laboratory has decided that a little knot of electric wires crossed the cable that held the massive weight, became short-circuited, melted the great cable, and released the counterpoise, but he confesses that this theory is utterly hypothetical. It is given out, however, that there is no immediate prospect of a fall of the great lustre chandelier, as five weights, each as big as that which fell, remain to support it, and even were they all to be disconnected a certain web of ironwork would hold the chandelier in place. No assurance is given that the five different weights may not break away upon their own accords, and drop in assorted sections of the house. Therefore, a sitting at the Opéra is hereafter to be selected as far removed from the reach of the counterpoises as possible, and it is related at the clubs that speculators are already crying: "Choice reserved settings—not under the weights!"

From this chronicle of ill fortune, it is cheering to turn to an instance of remarkable good luck. The last drawing of the Ville de Paris lottery brought a prize of 50,000 francs to Manager Ducarre of the Ambassadeurs, and the odd part of it is that, last year, Chef Dulac, of the

Ambassadeurs cuisine, drew 100,000 francs, and in 1894, Duperon, a relative and partner of the present manager, drew 100,000 francs, all from the same lottery. A place on the staff of the Ambassadeurs will soon be worth a considerable premium, for there is no end of superstition yet abroad, and the management should not be slow to accept a handsome equivalent to let a man's name appear upon its salary list.

Concerning superstition it is pleasant to record the very earthly betrothal of mademoiselle Coueson, who recently announced herself as the mouthpiece of the Archangel Gabriel. Her fiancé one Scribe, is reputed to be another spiritualist, and the two should make a winning pair. It is in order to learn that some American manager has approached them with tempting offers to represent the Archangel Gabriel and the rest of their heavenly clientele at a New York music hall.

The pictures and drawings collected by the late Arsène Houssaye, a distinguished member of the Société des Auteurs et Compositeurs Dramatiques, were exhibited last week at the Hotel des Ventes, in the Rue Drouot. The art experts with one accord condemned Houssaye's judgment as a collector, and declared his paintings either utterly unworthy of attention or too much touched up in restoration to merit notice. They also reflected seriously upon the pedigrees of not a few of the alleged old masters which, like nearly every well authenticated old school art work, were unfailingly bad. The sale brought in \$7,264 francs, which was good work for the estimable auctioneers; 330 francs were paid for one lot of small paintings and 310 francs for another, and the estate is perfectly reconciled to part with its treasures at these figures.

While on the matter of pictures, one is reminded of the painful experience of Cléo de Mérode, the much advertised beauty and exquisite dancer of the Opéra. The sweet Cléo has been worried by the quaint tactics of some woman, as yet unknown, who gave her name and purchased a collection of pictures at Milan, omitting, however, to pay for them. The art works, it appears, were ordered, by the imaginary de Mérode, sent to Pesth. Then the police at Milan detected treachery, telegraphed to Paris, and the dark-eyed Cléo was summoned to appear before the examining magistrate, who was satisfied as to her innocence of any picture buying in Milan. Cléo, by the way, is soon to seek new fields by blossoming out as a reciter in the most select salons, giving a series of poems by Baronne de Baye. She is to wear a Louis XV. costume that is to be, if promises are kept, a stunner.

Yesterday was a memorable day at the Comédie Française, signaling the retirement of Martel, who for twenty three long years has been a fixed star in the firmament of French theatricals. An extraordinary performance was undertaken upon the occasion, to which the leading artists of the Opéra, Opéra Comique, Théâtre Français, and Vaudeville contributed their best efforts. Monet Sully appeared in an act of Hamlet; Coquelin *cadet* in Bourgeois Gentilhomme; and Silvain in an act of Victor Hugo's Cromwell, never before played, although penned in 1827.

Of new productions not yet described, Mademoiselle X. at the Déjazet is alone worthy of record. This sparkling vaudeville by Juliaime and Jupille is built upon the frailest of plots, but contains so much of bright dialogue and so many novel situations that it is merrily carried without definite excuse. A literal translation, it must be said, would never be tolerated in New York or London, but the rakish episodes are here so deftly slurred that no offence is given, and much merriment excited along perilous path. Girard, Clément, Febvre, Madame Rolland, Miles, Lacombe and Breuil played the leading parts with rare tact.

A. M. M.

NOTES FROM ABROAD.

Le Dindon will end its long run at the Paris Palais-Royal, June 16, to be revived in Septem-

ber. It will then be followed by Ferdinand le Noeur, which, in turn, will give way to Sylvie's *Les Petites Femmes*.

Sibyl Sanderson now announces that her Summer vacation will include a stay at Carlsbad as well as at Como.

Alexandre Bisson has read a new play, *La Comédie du Divorce*, before the committee of the Théâtre Française.

L'Œil Creve played to 170,000 francs during its first month at the Paris Variétés.

Mme. Frémaux has successfully replaced Mlle. Thompson in *Manon Roland* at the Comédie Française during the indisposition of the latter.

Candide and Madame Harris will tour the French provinces and watering-places in Amoreuse and L'Infidèle in July.

Bernard Lopez de Robert, the French playwright, died recently, at the age of seventy-nine. His first play, collaborated with Alboize, *Le Tribut des Cent Vierges*, was produced at the Paris Gaîté in 1839. Rochefort père, Laurencin, Théophile Gauthier, Méry, Gerard de Nerval, and Lefranc were among his other collaborators.

Marguerite Reid has reappeared in grand opera at Covent Garden, and Lucille Hill is said to be seeking an engagement abroad.

May Yohé (Lady Francis Hope) returned to the stage in *Mme. Nitouche*, at the London Court Theatre, June 2, receiving an ovation.

During a performance of Lockhart's American Circus, at Antwerp, May 31, a staircase fell and a panic ensued. Twenty persons were more or less injured in the excitement and crush.

Emile Rochard and Charles Monza intend to establish a French operette theatre at Budapest, during the international exposition, for production of Parisian successes.

Victor Maurel gave concerts, May 26 and 29, at the Paris Bodinière.

Whitsunday was celebrated by special matinees at many Parisian theatres.

Mme. Marcy reappeared, May 22, at the Comédie Française, after six months' absence. A hostile demonstration was expected, owing to her peculiar conduct upon the occasion of her departure last Autumn, but a cold reception was given instead of the anticipated uproar.

A London dramatic paper speaks of "David and Charles Frohman" as managers of Olga Nethersole.

Charles Dickens lies ill at Brighton.

Wilson Barrett's new play, *The Sledge Hammer*, is to tour England in care of Arthur W. Skilton and Frank Lindo.

Massenet's new opera, *Sapho*, written for Calvi, is said to be nearly completed.

Robert Buchanan and Charles Marlowe's new comedy, *A Wanderer from Venus*, was produced at Croydon, June 8, with Kate Roske, Vera Beringer, Louisa Gourlay, Oswald Yorke, John Beauchamp, and G. W. Anson in the leading parts.

The new Scotch historical play, *Robert Burns*, was produced at Edinburgh, May 25, with marked success. Matthew Brodie, John Clyde, H. C. Monte, Tom Walker, W. H. Sharpe, and Mary Ford are the principal players.

Meilhac's *Fortune Gross* has been a great hit in St. Petersburg, with Suzanne Monte in the leading part.

Le Pardon de Ploermel is the new bill at the Comédie Française, where it will be followed in turn by *La Femme de Claude* and *Don Pasquale*.

Berlioz's *Le Damnation de Faust* will be revived at the Paris Trocadéro on June 13, for the benefit of M. Luigini. Marcella Pregi will take the part of Marguerite, Engel that of Faust, Auguez that of Mephistopheles, and Nivette that of Brander.

The great "Kaisertage" at Wiesbaden brought an immense crowd to the performance of Theodore, wherein Franklin Willing's personation of the title part enjoys His Majesty's ardent admiration. William heartily applauded the play.

The King's Highway, a new dramatization of Harrison Ainsworth's novel, Rockwood, by George Roberts and Frank Gerald, is touring England.

Annie Alleyn, well remembered with Charles Mathews, Dillon, Adelaide Netison, and the Kendals, died of consumption, at Brighton, on May 17, aged thirty two years.

Mrs. Patrick Campbell and Forbes Robertson triumphed in a London production of *Magda*, at the Lyceum, June 3. In the cast were James Fernandez, Scott Buist, and Sarah Brooke. The translation from Sudermann's *Heimath* is by Louis Napoleon Parker.

Gilbert and Sullivan's newest opera, *The Grand Duke*, was produced at the Théâtre Unter den Linden, Berlin, late in May, being well received.

Augustin Daly has secured from George Edwardes the sole American rights to *The Geisha*, and all statements to the contrary are declared unauthorized.

Gaston Serpette, the composer, was recently injured in an accident on shipboard en route to Algiers, where he is recovering slowly.

Van Dyck, the well-known tenor, is said to have severed his connection with the Bayreuth Theatre, owing to a disagreement with Madame Cosima Wagner. Van Dyck will sing for the ninth season in Vienna next year, having nearly earned the annual pension of 15,000 francs, given from the Austrian Emperor's private purse to each artist who concludes ten seasons in opera at Vienna.

The name of the London success, Biarritz, has been changed to John Jenkins at Biarritz.

Among the latest developments of the religious craze abroad are two new English plays, *Honor Thy Father and Thy Mother*, and *Forgive Us Our Trespasses*.

One of the Best has passed its one hundred and fiftieth performance in London.

Fickle Faust is the name of a new English burlesque of Goethe's immortal work.

Harry Monkhouse and George Roberts have brought out in England a new farce entitled *An Irish Girl and Her Sweetheart*, Pat. The music is chiefly borrowed.

One of the Girls, by J. J. Dallas and Herbert Darnley, is a hit in the English provinces.

Godwynne Earle is the picturesque name of a new London song-and-dance lady.

Wilfred Clarke has begun his English tour in *A New York Divorce* and *What might Have Been*. His company includes George Giddens, Percy Everard, Russell Vaun, Sydney Phelps, Gertrude Green, and Ailsa Craig, daughter of Ellen Terry.

A Rescued Honor, a new comedy by Arthur Fry, was presented at his annual matinee at the London Avenue Theatre, June 4. Decima Moore appeared for the first time since her marriage and American tour.

Myra Kemble, once a great Australian favor-

ite, took a benefit at the Sydney Lyceum, May 6, having suffered a long and painful illness.

An Australian journal soberly records the fact that "Nat Goodwin is not coming to Australia with A Trip to Chinatown."

The American Trilby company has hit the antipodes so hard that a Melbourne paper recently referred to Trinity College as "Trilby College."

E. D. Davies, said to be the eldest of the professional ventriloquists, has committed suicide at Esperance, Australia.

The Prisoner of Zenda tours Australia next season.

A London Music hall is exhibiting stereoscopic pictures of the scene of the Transvaal troubles.

MARRIAGES IN THE PROFESSION.

George Harrison Miner, a son of Congressman Henry Clay Miner, was married on Tuesday last to Mary Elizabeth Farrington, of this city, by the Rev. Dr. Lubeck, of Zion and St. Timothy's Church, on West Fifty-seventh Street. Josephine Weeks, a cousin of the bride, attended her as maid of honor, and Thomas W. Miner acted as best man. The couple left to spend their honeymoon in the South. Mr. Miner is known in the profession through his connection with his father's theatre—the People's.

On Thursday, Grant Stewart and Kate Oesterle were married at the Little Church Around the Corner. The Rev. Dr. Houghton officiated. Glen McDonough was best man, and Grace Stewart, sister of the groom, was maid of honor. Mr. and Mrs. Stewart sailed on Saturday to spend a two months' honeymoon on the Continent. Among the professional people present at the wedding were: Mr. and Mrs. De Wolf Hopper, Joseph Holland, Mr. and Mrs. E. M. Holland, Signor Perugini, Henry E. Dixey, Mrs. W. G. Jones, Maude Monroe, Bijou Fernández, E. J. Henley, Mrs. Eugene Clarke, Mr. and Mrs. Charles Dickson, Mrs. Alexander Stelle, of Chicago; Viola Allen, Eugene Cowles, Henrietta Crossman, "Aunt" Louisa Aldrich, Mrs. E. L. Fernandez, Henry Fischer, Henrietta Lander, William Norris, Mrs. Eleanor Tyndale Mackay, Adelaide Fitz Allen, Grace Lawrence, Miss Muldiner, and Mr. and Mrs. Goodfriend.

A. M. PALMER'S PLANS.

"The coming theatrical year," said A. M. Palmer yesterday, "is an unknown quantity. No one can tell at present whether it will be one thing or the other. The theatrical business is becoming more treacherous with each succeeding season. You can't tell beforehand how the taste of the public will manifest itself and in what direction. For that reason I don't choose to make known in detail my plans for the coming year. I should like to put something in at the Garden Theatre before my lease expires, but I can't say positively whether I shall do so or not. My season at the Great Northern in Chicago will begin on Oct. 8, where I shall make two or three productions. If these are successful, they will, of course, be brought to New York."

"At Palmer's Miss Cayyan will open the season, making her debut as a star in a new play. Following her engagement Professor Herrmann will give a two weeks' season of magic. Maurice Barrymore in his new play comes next."

"After Mr. Barrymore's season, which will last as long as profitable, I expect to make a production of my own. There now! That is really all that I care to divulge of my plans. They are still too embryotic for formal announcement."

A BOOK OF POKER STORIES.

Francis P. Harper, of New York, has issued a unique volume of *Poker Stories*, contributed by all sorts of persons, and edited by J. F. B. Lillard. A number of very remarkable yarns concerning the great American game, revered by every true patriot, are detailed with much humor and felicity, and there are accounts of the historical combinations of the last fifty years. Actors come in for a generous share of attention, mention being made of Thomas W. Keene, Billy Emerson, Joseph Jefferson, William J. Florence, De Wolf Hopper, Henry E. Dixey, Nat C. Goodwin, George Floyd, Blanche Walsh and Johnstone Bennett—all described as more or less proficient in the art of cards. Many of the stories are very laughable, and even the preface relates the philosophical turn of one Tombstone Thomas, who observed that his "partner was the luckiest man he ever saw, as he once held five aces and only got shot in the leg!"

AN ACTRESS WITH A CLEVER PEN.

"The Annual Review of the Imperial Guards of Germany," written in Berlin in 1891 as a newspaper letter by Miss Santje, the brilliant Clyde Harrod in Coon Hollow last season, is published in neat pamphlet form. The young actress proves herself exceedingly clever with the pen, giving not alone an unusually readable essay, but an admirable pen-picture of one of the most inspiring military pageants that this great world can show. Descriptive writing is a special gift, and good writing of this sort, allied with good construction, is a very rare gift, but Miss Santje has it. We may hope that she will be pleased to give yet another proof of its quality."

NO MORE "STAR" CASTS YET AWHILE.

The rumor that another "star company" will be formed next season for a production of *The School for Scandal*, with Mr. Jefferson as Sir Peter Teazle, is characterized by all parties concerned as a newspaper fake of the filkiest flavor. The success of the recent venture of *The Rivals* is not likely to warp the judgment of such veterans in theatrical speculations as Mr. Brooks and Mr. Jefferson, who realize that such ventures are not to be made annually. *The Rivals* production had nine chances out of ten of developing into a blighting frost. The lucky chance was with it, however, and the pecuniary reward was a handsome one.

DRAMATIC ALUMNI ELECT OFFICERS.

At the annual meeting of the Society of the Alumni of the American Academy of the Dramatic Arts, the following officers were elected: Alice Fischer Harcourt, president; Anna Warren Story, vice-president; Ira Hardis, second vice-president; Percy West, secretary; E. P. Stevenson, treasurer. Among those present were George Fawcett, Jos. P. Adelman, Lincoln Wagnalls, Sarah McVicker, Cora Maynard, Alfred Allen Amy Ricard, J. H. Blair, Frederick Conquer, Carolyn Kenyon, and Selene Johnson.

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APPEARING IN THE FOLLOWING CITIES.

Oct. 5 to 10. OMAHA, Neb., Creighton Theatre, Dramatic Festival.	Feb. 22, GALVESTON.
Oct. 12 to 24. KANSAS CITY, Mo., Auditorium, Dramatic Festival.	Feb. 23, HOUSTON.
Oct. 26 to 31. ST. LOUIS, Mo., Olympic Theatre.	Feb. 24, SAN ANTONIO.
Nov. 2 to 14. CHICAGO, Ill., Grant Opera House.	Feb. 25, AUSTIN.
Nov. 16 to Jan. 2. NEW YORK, Garrick Theatre.	Feb. 26, WACO.
Jan. 4 to 9. BROOKLYN, N. Y., Park Theatre.	Feb. 27, FORT WORTH.
Jan. 11 to 16. BALTIMORE, Lyceum Theatre.	Mar. 1, DAYTON.
Jan. 18 to 23. WASHINGTON, Lafayette Square Theatre.	Mar. 2, FORT SMITH.
Feb. 8 to 13. PHILADELPHIA, Chestnut Street Opera House.	Mar. 3, LITTLE ROCK.
Feb. 25 to Feb. 28. NEW ORLEANS, Grand Opera House.	Mar. 4, MEMPHIS.
March 1 to 14. NEW YORK, Garrick Theatre.	Mar. 5, NASHVILLE.
March 15 to 28. ST. LOUIS, Mo., Olympic Theatre.	Mar. 6, LUTHERVILLE.
April 12 to 17. ST. LOUIS, Mo., Olympic Theatre.	Mar. 8 to 14. CINCINNATI.
April 18 to 25. NEW YORK, Garrick Theatre.	Mar. 15 to 20. PITTSBURG.
The Garrick Theatre Stock Company will carry the entire scenery and accessories for the complete production of each play.	Mar. 22 to 24. COLUMBUS.
	Mar. 25 to 27. TOLEDO.
	Mar. 29 to April 10. CHICAGO, Ill., Grand Opera House.
	April 12 to 17. ST. LOUIS, Mo., Olympic Theatre.
	April 19. NEW YORK, Garrick Theatre.

The Garrick Theatre Stock Company will carry the entire scenery and accessories for the complete production of each play.

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TELEGRAPHIC NEWS

CHICAGO.

The Boulevards and Parks Now Catch the Theatrical Throng—Hall's Professional Chat.

[Special to The Mirror.]

CHICAGO, June 8.

Up to last Friday we enjoyed our usual June overcast weather, but on that day the weather man predicted colder weather, and of course it grew warmer at once. The few open theatres had been doing a business that made the managers who had closed up wish that they had held out a little longer, but the hot wave caused a slump and the boulevards and parks caught the playgoers. It is an ill wind that blows nobody good, and the warming up helped Buffalo Bill's Wild West at the big Coliseum—the largest amusement building in the world, by the way. Messrs. Cody, Salsbury, and Burke have a great show. Their three unique sets of whiskers ought to make any show go—especially a show that is at home in the open air, where the wind bloweth where it listeth. First there is Major "Arizona John" Burke's flowing moustache, designed like the latest 1896 handle-bars; then there is Colonel Salsbury's set of "E. E. Rosenbaums," sprinkled a deep gray; and, last of all, Colonel Cody's luxuriant moustache and goatee. There is a combination you could not beat. And on the opening night it was augmented by our own Postmaster Hesing's side whiskers, which he would match against the world, for \$10,000 a side.

There were great crowds at the Coliseum yesterday, and two performances will be given daily during this the farewell week. As I said before, it is a great big show—more Indians than the late Mr. Beadle ever dreamed of, and shoals of cowboys, Cossacks, soldiers, Arabs, and Mexicans. The Arabs are the greatest I have ever seen. That continuous boy, who wears a long white robe, and whirls around on the centre platform while the performance goes on in the large pavilion, is a wonder. And there is an Arab girl who can turn more flip-flops in a given time than any one I have ever seen. I think she must be a daughter of the revolution.

Talk about your soubrette names! A lady came to me for a warrant the other night, and gave her name as Alfaretta B. Waffle. She wanted her husband arrested. I thought at first it was for giving her such a name, but I found that he had threatened to kill her. I gave her the warrant, and inside of an hour Mr. Waffle was in irons!

Manager Harry Powers, of Hooley's, turned over \$1000 to the Mayor last Tuesday, the gross receipts of the Monday night benefit of The Gay Parisians for the St. Louis tornado sufferers. The funny farce has made a big hit, and has started on its long Summer run to large business.

The sunny-haired comique, Nathaniel C. Goodwin, reached here from New York City last Wednesday, in company with his physician, Dr. F. G. Stanley, the nerve specialist, and left for San Francisco and Australia the same night. Nat never looked better, and he told me he never felt better. "My only fear is that the demonstrative Australians will not allow him to return to us."

Over at McVicker's The Great Diamond Robbery continues to attract large audiences and will finish its proposed run with profit. Meanwhile the Summer production, Lost, Strayed or Stolen, is being heavily underlined.

Julia Stuart, John W. Dunne, Charles Hagar, and other clever players had a good big week with Ours at the Lincoln last week, under the management of Frank Curtis. The Fullerton Battalion, a local military organization, benefited.

Tommy Fitzpatrick, who made so many friends in the box-office of the Chicago Opera House during the Henderson regime, is at liberty until Fall, and is after a road treasurership. His old side partner, Danny McCullough, is visiting him, after a brief vacation in Pittsburgh.

Bert Coote and his wife, Julie Kingsley, are visiting Mrs. Cone's parents, Mr. and Mrs. George W. Cone, of this city. The clever young comedian thinks well of his new comedy, The Other Man's Wife, in which he stars next season, and he deserves success, as far as that's concerned.

Chicago has a wonderful boy soprano in the person of James Gore Le Roy, who is making a sensation wherever he sings. He is soon to go to New York City, and there is a musical treat in store for you when you hear him.

I see that Managers Hayman and Davis have made a wise choice of a local representative for their new St. Louis theatre. James J. Brady is all right, and his vocabulary will stand off the recent cyclone.

The Wicklow Postman, with Eugene O'Rourke, John L. Sullivan, Paddy Ryan, and "Parson" Davies, was given two performances at the Haymarket yesterday to large audiences.

Great preparations are being made for the season of Summer light opera at the Schiller under the direction of Managers David Henderson and Ira La Motte. It is booked for the latter part of this month, and meantime the pretty house is being remodeled.

I notice that my stalwart friend, Cap'n Anson, is doing as well as he did in the show business anyway.

Frank Haight, Will Pagett, and some of the local advertising men are scouring the outskirts of the city with a ten cent Uncle Tom show under canvas, and they are taking in over two hundred dollars a day, which is better than playing the races.

Dr. Robert M. Sterrett, a talented local tenor and musician, has written the score and libretto of a new opera, The Robber Knights, which will soon be given a rehearsal by noted soloists. It

is very highly spoken of by those who have heard bits of it.

Our jocund little friend, Maze Edwards, formerly of the Casino, is about to take unto himself a wife.

Ada Rehan's engagement of two weeks begins at the Columbia, one week from to-night, with The Last Word. The first week will be devoted to The School for Scandal, Twelfth Night, Love on Crutches, Midsummer Night's Dream, and Taming of the Shrew, while all of the second week will be given over to The Countess Gucki.

This is the last week of The Great Diamond Robbery at McVicker's, and the company's season will close Saturday evening next, when the members will go to New York—all save Joe Whiting, who leaves for his Detroit home.

As the season at the Lincoln closed last night, Hooley's and the Columbia will be the only houses open next week save the vaudeville houses.

Monte Cristo is the drama this week at Hopkins' South Sidehouse. Last Friday East Lynne was given for the benefit of Arthur Mackley, the wicked villain of the stock company.

Jessie Bartlett Davis, the famous contralto, is at her Grand Boulevard home for a rest. She will go to Manager Davis' Willowdale farm for the Summer, preparatory to her next season with the Bostonians.

A theatre party of 600 is booked for Hooley's to-morrow night, and later in the week a big Milwaukee delegation will see The Gay Parisians.

This is the dullest theatrical Summer I have ever seen in Chicago, and I have seen thirty-seven of 'em.

"BIFF" HALL.

BOSTON.
Liberty Bell's Death-Knell—Yankee Cruiser Sets Sail—Gossip of the Hub.

[Special to The Mirror.]

BOSTON, June 8.

The very briefest record in Boston this season, and the quickest collapse of a Summer snap, were to be found in The Liberty Bell, which ended a career of four nights at the Boston 5.

When Mr. Perley withdrew from the venture on June 5, and returned to New York, he left enough tickets to enable the company to return to that city. When the opera opened here it received the worst kind of a roasting. The critics who had written comic operas, and those who had not, proceeded to demolish the work, and there was little hope of bolstering the scheme into a success. The organization was formed by what was termed "The Liberty Bell Operatic company, limited; organized under the laws of Pennsylvania." Its resources were apparently limited, indeed, for, according to the stage manager, the company opened on Tuesday night to a \$300 house, by all odds the best one of the week, and although the management of the company received fifty per cent. of the receipts during the four days the opera ran, they quit, owing money to Manager Tompkins, of the theatre. In the meantime not a soul has received a cent of salary, the trunks of some of the chorus have been seized for board, and all the property of the company at the theatre has been attached by a sheriff as security for the salaries of the property man and the stage carpenter. The bride has appeared here numerous times.

Arrangements have been completed for formally dedicating the memorial to Harry McGlenen at Mount Hope Cemetery to-morrow. Rev. E. A. Horton will conduct the religious services, and Mayor Quincy and General Samuel E. Chamberlain, President of the Mexican Veterans' Association, will speak.

E. J. Ratcliffe's pony, "Canticle," came in second at its second trial at the Country Club.

Joseph Jefferson, with two of his sons, have arrived at Buzzard's Bay to spend the Summer. The families of the veteran actor and his sons have been at Crow's Nest for the past two weeks and the colony is now complete.

Boston theatre people do not put much faith in the talk which comes from New York in regard to the combination of Walter Damrosch, John B. Schoeffel and Maurice Grau. As one manager said: "Depend upon it, this whole thing is made out of whole cloth, and has not even a thread of truth to connect it. I cannot imagine any such a partnership as that suggested."

"Another thing, the report says, that Mr. Schoeffel would be the resident manager of the Tremont Theatre, and would give his personal attention to the affairs of that house. Now what an absurd statement.

"How is it possible for Mr. Schoeffel, Mr. Abbey or Mr. Grau to decide on any such arrangement. What right has either one of them to say who shall or shall not control the Tremont Theatre, when the house itself and everything connected with it forms a part of the assets of the bankrupt firm of Abbey, Schoeffel and Grau and consequently belongs to their creditors?"

"All such assertions as that are on a par with the silly newspaper reports current at the time of the failure to the effect that the Tremont Theatre, by reason of the fact of the payment on the bonds, would not be disturbed in any way, and could not be, by the creditors of Abbey, Schoeffel and Grau. The fact of the matter is that if no settlement is reached, and the creditors see fit, they can take the Tremont out of the hands of the present holders entirely and sell the property at auction as a part of the assets."

"Now, the situation at present is simply this. The assignee has been appointed, but he has not made any report, and the creditors have held no meeting whatever. It all rests with them to say what disposition shall be made of the Tremont Theatre, as of all the rest of the property belonging to the firm of Abbey, Schoeffel and Grau."

Mr. Schoeffel positively refused to have anything to say in regard to the matter.

July 15th has been definitely fixed upon as the date for opening the contest of the will of John Stetson in the Probate Court. Another claimant has appeared for the estate in the person of Mrs. Catherine Shirley, of Kansas City, Mo., who claims to be the daughter of the late Mrs. John Stetson and her first husband, Carl Anthony. The announcement of the contest from this source is a great surprise to Boston people, because while it was known that Mrs. Stetson had a daughter they claim that the child died after living less than two years. Adah Stetson, or Adah Richmond as she is better known, has entered the contest, and her counsel will be R. M. Morse, C. E. Hellier, G. M. Curtis, and Alexander Melando. John G. Stetson, a cousin of the manager, has entered an appearance for John Stetson, Sr., the father, to oppose the allowance of the will which left everything to Catherine Stokes Stetson. Also Charles H. Pattee, who is the executor of the will, has recovered sufficiently to come to Boston, and his appearance in the Probate Court room was the occasion for an impromptu reception in his honor.

It is to be hoped that better success will attend the Summer venture at the Museum, which reopened its doors to-night with The Yankee Cruiser, by Fred Miller, Jr., whose other operas have had long Summer runs in Boston. The

house has been leased by Currie and Hamburg, who have put the piece on with a capital company, which includes such Boston favorites as Charles Wayne, Will Sloane, W. G. Stewart, Robert Evans, Charles F. Landie, Clara Thropp, Jennie Weathersby, Aimee van Dyne, Florence Dunbar, and Tillie Richardson. The Summer changes in the house should make it a delightful resort for the hot evenings.

This is the third week of The Merry-Go-Round at the Tremont. The burlesques on current plays are being greatly enjoyed. I am glad to see that George A. Schiller is allowed greater latitude, and the performance is a gainer as a result. The principal addition to-night was a satire on the bridge jumping scene in On the Bowery.

At the Castle Square the bill to-night was Marriage by Lanterns and I Pagliacci, which will certainly afford ample opportunity for contrast. This is the last week of the stay of the grand opera segment of the Castle Square company, and the singers will go to Philadelphia to exchange places with the lighter singers, and the regular patrons who have been besieging the newspapers with letters bewailing the absence of Clara Lane and Edith Mason will undoubtedly rejoice.

The Vitascopic is proving a wonderfully strong attraction at Keith's, and hundreds have been turned away at almost every performance since the invention was put on.

Shooting the Chutes was opened to the public last week. It promises to be a popular out-door entertainment, and will push the theatres hard for favor.

Eugene Tompkins' new steam yacht, *Mazawa*, has arrived in Boston from Bath, Me., and is to be hauled out for cleaning and painting. She will also receive a fine outfit of boats. She is schooner rigged and has a speed of over thirteen knots.

Mrs. Blanche Ring Macnichol, granddaughter of the late James Ring, who was so long connected with the Boston Museum, was married last week to James Walker, Jr., transfer agent of the Atchison Railway, New York. Mr. B. P. Cheney, the well-known cadet, was best man. The groom was formerly in this city and was well known in amateur and cadet theatricals. The bride has appeared here numerous times.

Arrangements have been completed for formally dedicating the memorial to Harry McGlenen at Mount Hope Cemetery to-morrow. Rev. E. A. Horton will conduct the religious services, and Mayor Quincy and General Samuel E. Chamberlain, President of the Mexican Veterans' Association, will speak.

E. J. Ratcliffe's pony, "Canticle," came in second at its second trial at the Country Club.

Joseph Jefferson, with two of his sons, have arrived at Buzzard's Bay to spend the Summer. The families of the veteran actor and his sons have been at Crow's Nest for the past two weeks and the colony is now complete.

Boston theatre people do not put much faith in the talk which comes from New York in regard to the combination of Walter Damrosch, John B. Schoeffel and Maurice Grau. As one manager said: "Depend upon it, this whole thing is made out of whole cloth, and has not even a thread of truth to connect it. I cannot imagine any such a partnership as that suggested."

"Another thing, the report says, that Mr. Schoeffel would be the resident manager of the Tremont Theatre, and would give his personal attention to the affairs of that house. Now what an absurd statement.

"How is it possible for Mr. Schoeffel, Mr. Abbey or Mr. Grau to decide on any such arrangement. What right has either one of them to say who shall or shall not control the Tremont Theatre, when the house itself and everything connected with it forms a part of the assets of the bankrupt firm of Abbey, Schoeffel and Grau and consequently belongs to their creditors?"

"All such assertions as that are on a par with the silly newspaper reports current at the time of the failure to the effect that the Tremont Theatre, by reason of the fact of the payment on the bonds, would not be disturbed in any way, and could not be, by the creditors of Abbey, Schoeffel and Grau. The fact of the matter is that if no settlement is reached, and the creditors see fit, they can take the Tremont out of the hands of the present holders entirely and sell the property at auction as a part of the assets."

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Robert W. Woods, who was the police officer on duty at the sale of seats for the all-star performance of The Rivals at the Boston, was called before the Police Board on a charge of conduct unbecoming an officer. On that occasion several of the people in line complained because the policeman ejected a speculator from the lobby with violence, but the speculator in question refused to testify.

One of the facts brought out by the suicide at the United States Hotel last week was that the woman who killed herself applied at the Lyceum for a position in the chorus a few hours previous to her death.

Minnie Dupree will sail for Europe this week, and on her return in September she will be married to W. H. Langley.

Eugene Tompkins, proprietor of the Boston Theatre, was found guilty of violating the law in regard to sacred concerts last week, in the Municipal Court, Second Session, before Judge Brown, and was fined \$50. He appealed and was held in \$200 for the Superior Court, July term. The police made the complaint and the Sunday League is said to be interested. The occasion in dispute was a Sousa's Band Concert.

R. A. Barnet has signed a contract to furnish Harry Askin with a review annually for the next five years.

The exceedingly successful performances recently given of Sweet Lavender and the triple bill, whose chief feature was Rohan the Silent, have already borne fruit in an amusement which is exciting much comment in dramatic Boston. The Woman's Press Club have made public their intention to secure for a week a prominent theatre at or near the close of the next theatrical season, and to give at least eight performances, the repertoire to include a Shakespearean play, representations of two Pinero comedies—probably Sweet Lavender and The Amazons—a possible production of a new play by the author of Rohan the Silent, and by way of conclusion a sort of sublimated "minstrel show," in which Boston's best musical talent will assist. The players will chiefly comprise the same brilliant company who made such a record in the two benefit performances above mentioned; among them, Annie Clarke, Eugene Ormonde, Minnie Dupree, Maud Hosford, Henry Woodruff, Ida Corquest, Emma Sheridan Frv. George Fawcett, and Franklyn Roberts. Special significance is given to the enterprise by the fact, that should it be successful, managers and capitalists of our city can hardly fail to take so strong a hint as to the demand for and certain success of a permanent Boston stock company, to present plays that are neither farces nor "preachments," but such wholesome comedies and legitimate emotional dramas as those in which the favorite players above named have this year scored such a startling success.

In spite of reports from New York, the Savoy. John Stetson's hotel, has not been leased to Edward S. Stokes. The Boston will be reopened Aug. 17 with The Last Stroke. Sam Freedman assures me that Marie Cahill's burlesques Cora Tanner in The Sporting Duchess so impressed Frank Perley that he made her an offer for next season to alternate the part with her. Marie Gilroy was the hostess at a souvenir matinee at the Tremont 6.

Frank Ranney, one of the comedians of the Castle Square company, sustained a fracture of a ligament in his leg, but is improving under good care. Frank says in the future he will not be so funny at rehearsals. Joseph Herbert and Adele Ritchie have joined the theatrical colony at Winthrop.

Theatre licenses again came up in the legislature with an unpleasant result, so far as theatrical interests are concerned. The action of the Senate in substituting Senator Reid's bill compelling all theatres to pay a license, came as a surprise, for the joint committee on the judiciary had reported "leave to withdraw" upon the petition, and the report was accepted by the house weeks ago. The adverse report of the committee was made after a careful consideration of the merits of the measure, and the conclusion reached that the legislation proposed would not only be unnecessary, but an altogether inadvisable restriction upon first-class theatres.

The bill provides that dime museums and places of amusement where continuous performances, so called, are given, shall pay a license fee of \$1000, which means, of course, that many of the most reputable managers of this form of entertainment would be in danger of being driven out of the business. But, in addition to this, the measure provides that all the theatres must pay a license of not less than \$250 nor more than \$500, the precise amount to be fixed by the Board of Aldermen or Selectmen in towns. The original petition was aimed at Boston alone, and now that the bill has been drawn so as to apply to all cities and towns, many communities, should the bill become a law, would be likely to find themselves deprived of theatre-going privileges altogether. The vote, whereby the Senate, after a short debate substituted the bill for an adverse report, was 18 to 11.

The bill is unjust and entirely uncalled for. If any of the theatres are doing an illegitimate business it is at present within the power and province of the police authorities to stop them; and if they are doing a legitimate business, there is no reason why they should be taxed—for this license fee proposed is a tax—any more than any other

1st of August, and the bill should not, in all justice, if passed, take effect before that time.

JAY BENTON.

PHILADELPHIA.

Falks at the Grand-New Comedy at the Broad-Out-Door Attractions.

(Special to *The Mirror*.)

PHILADELPHIA, June 8.

It has been a standing prediction among theatrical managers, that the season wherein occurs a Presidential election, is always bound to be a disastrous one to amusement caterers, and yet they go ahead and make the same efforts to please the public, and generally succeed, with at acknowledging ever having had any bad business. If the past season has been an unlucky one financially throughout the country, Philadelphia managers have indeed cause for congratulation, as they have all met with prosperity, in which the prominent stars and combinations participated. Our managers are all hard at work completing their arrangements for the coming season, and have no fear of final results.

Harris's Rivals Combination gave a single performance at the Walnut Street Theatre, June 1, to a slim house, and then disbanded. The company started to play The Rivals straight, then commenced guying, calling each other by their first names, and finally there was a general break down, reminding the auditors of a Dr. Landis or Count Johannes performance. John Rice remarked on the stage: "Let us drop the drama and each do a specialty act." Willie Collier ejaculated: "Catch me playing Bob Acres again!" Andrew Mack is entitled to the credit of giving a meritorious performance, and he adhered strictly to the lines throughout. Every one in the cast is an artist in their respective line of work, but most of the performers lowered their dignity at this entertainment, and it is safe to say that they will never again appear in what was termed by our local press, "A freak exhibition."

Corinne has just signed a three years' contract to play the Corinne Opera company under the management of Junius Howe, who is financially backed by a well known Philadelphian. Matt Berry, late of the Kimball troupe, has been re-engaged.

Miss Philadelphia is enjoying a profitable run at the Chestnut Street Opera House. Among the new features added are the Penn Treaty Shooters, a local organization, appearing nightly on the stage with the costumes used by them at their annual New Year festivities. The seventy-fifth performance on June 23 will be marked as a special souvenir entertainment.

John E. Henshaw has been re-engaged and will be starred next season by Thomas D. Van Osten as William Penn, Jr., in Miss Philadelphia, at a salary of \$500 per week. Of course this includes the services of his wife, May Ten Brock. Miss Philadelphia opens the Fall season of the Chestnut Street Opera House, early in September, for a four weeks' run.

The rumor that Nixon and Zimmerman have leased Abbey's Theatre, New York City, is entirely without foundation, as they will be fully occupied arranging for the chain of eight theatres under their control next season. They are the sole lessees of the Broad, Chestnut, and Opera House in this city, and of the Academy of Baltimore, besides having acquired an interest in the Columbia of Brooklyn, the Lyceum of Baltimore, and the Lafayette Square and New Columbia of Washington, D. C.

The Castle Square Opera company at the Grand Opera House are meeting with deserved success. They offer the public a large company of prominent favorites, with immense chorus, handsomely costumed, and every opera is superbly mounted with new scenery and effects. Special attention is given to the stage management, surprising the patrons by its excellence.

Annie Myers appeared last week in the cast of the Black Hussar in place of Clara Lane, who was suffering from throat trouble. To night an interesting and attractive performance of Falks is being sung to a large audience. The coming week Ada is to be presented in spectacular form, the principal artists being brought on from Boston.

No Gentleman of France, by the Mask and Wig Club, of the University of Pennsylvania, will be given for a single performance, June 10, at the Chestnut Street Theatre.

George Holland's testimonial on retiring from the management of the Girard Avenue Theatre, June 2, proved an ovation, and at advanced prices, people were turned away. In a speech before the curtain he remarked that he would be found among the list of managers in this city next season. Mr. Holland's first choice is the Park Theatre, which, if not sold before Sept. 1, will likely find him in possession, judging from the present outlook.

The bicycle craze is a factor in regard to our theatres, and we are now having bicycle nights, special rooms with bikes checked free of charge, and every other inducement to cater for the trade of this fast growing monopoly. There are in the Quaker City at least 100,000 bicycles, and estimates run as high as 120,000. The craze is constantly growing, and cannot but have an evil effect on the box office of each and every place of amusement.

An event of more than usual interest will be the first production on any stage of Ernest Lucy's comedy, Japhet in Search of a Father, at the Broad Street Theatre, next Wednesday evening, by the Germantown Dramatic company. The leading role will be impersonated by James J. Skelly. The cast will also include Robert J. McNally, William J. McDevitt, Thomas F. Skelly, John A. McKenna, John F. Skelly, James V. Mullin, Thomas Callahan, John Lindsay, Alice Coburn, Margaret Murtagh, Anna Mae Nolan, and Mae Cody. One of the unique scenes, designed and painted by Perry and Love especially for this production, represents an old

English apothecary shop, through the windows of which are seen the quaint buildings of a London street. The costumes and properties are new and appropriate, and no expense has been spared to give the play a presentation worthy of its merits.

The comedy deals with the amusing adventures of a young man who is searching for his father. When the play opens Japhet is an apothecary's clerk, but being mistaken for the nephew of a lord, is enabled to enter the best of London society; where, led by an amusing theory regarding the similarity of noses between parent and child, he makes the most ludicrous blunders. The love interest is awakened by his attachment for a lady of rank, who returns his affection from the time she meets him in the apothecary's shop until he finally discovers the object of his search. The other characters in the play are well and clearly drawn, including, it is said, several types new to the stage. The performance will be repeated on Thursday and Saturday evenings and on Saturday afternoon. The entire proceeds are for the benefit of Magdalene Convent, House of the Good Shepherd, which has done so much noble work in the past to encourage the poor and outcast to lead happier and better lives.

The outdoor attractions at the various Parks are well patronized, and Gilmore's Band, Innes's Band, Chicago Marine Band, and Connero's Band remain here all Summer.

• The Vaclav Burlesquers are booked at the Lyceum Theatre week of June 15.

S. FERNBERGER.

BALTIMORE.

Strakosch's Promenade Concerts Successful In Spite of the Ministers.

(Special to *The Mirror*.)

BALTIMORE, June 8.

The opening of the Casino at Electric Park, located in Arlington, under the management of Charles E. Ford, was very well attended, and was in all respects successful. A very attractive variety bill was presented. The Princess Eulalie, a clever dancer; Adele Purvis Orr, a serpentine dancer on the style of Lois Fuller; Caroline Hull, vocalist; the three Sisters Dore, the Three Bouffons, and others made up the entertainment. Edison's vitascope was also exhibited, and both pleased and astonished those who witnessed the marvelous results attained with it. The grounds of the Park are still in a somewhat unfinised state, but if the original plans are adhered to it is destined to become a wonderfully beautiful place.

Edgar Téra Kosch's promenade concerts at the Music Hall have in their popularity simply astounded conservative Baltimoreans. No such form of entertainment has ever prospered here. The ministers have given him liberal advertisement from their pulpits in their condemnation of what they call "The Music Hall Beer Garden," but he has captured society and space at a premium. The music is of a high order, the entire attractions are worth seeing or hearing, the refreshments are first-class, and the audiences are made up of the best element in the city.

Martha Ford is at home resting after her successful season in Philadelphia. From what I learn her engagement was in every way highly satisfactory, and Miss Ford retains a warm place in the hearts of the Quaker City theatre-goers.

John B. Maher, a Baltimore boy in whom we all feel an interest, has been engaged as a member of the Holland Brothers' company for next season. Mr. Maher is at present playing in Denver.

John J. Collins, of E. H. Sothern's company, is at his home in this city. Mr. Collins has been re-engaged by Sothern for next season.

Annie Meyers has about made up her mind to move her home from here to New York. She is making arrangements for the disposition of her property looking to that end. We will all be sorry to lose her.

Tadie Whiteford, it is said, will support James Young next season. She is youthful, pretty, and talented.

Baltimore Lodge of Elks last week decorated the graves of their deceased brothers at the Elks' Rest, in Lorraine Cemetery. William J. O'Brien, Jr., and Professor E. W. Difffenbaugh delivered memorial addresses, while the musical programme, under the direction of Thomas F. McNulty, was very fine.

HAROLD RUTLEDGE.

ST. LOUIS.

Dorothy at Uhlig's Cave—Orange Blossoms for Convention Week—Gossip.

(Special to *The Mirror*.)

ST. LOUIS, June 8.

The annual season of summer opera at Uhlig's Cave was most successfully inaugurated last Monday night, when the company presented a double bill, The Crimson Scarf and The Gondoliers. Both operas were well given. The company this season is a most capable and well-balanced one, and contains some excellent artists. Laura Millard, the prima donna, made a hit from the start and received numerous encores. She has a good voice, a fine stage presence and lots of magnetism. Nellie Braggs is a St. Louis girl, and also possesses a fine voice. Minnie Bridges is improving each year, and Theo. Evans is as popular as ever. Gertie Lodge was pleasing in the contralto role. Rhys Thomas and Lloyd Wilson are fine looking fellows with magnificent voices, and add much to the strength of the company. Frank Deshon sustained the reputation he made last season as a clever comedian. The chorus is a strong one in musical way and unusually handsome, and under the direction of Alexander Spencer did capital work. The operas were well put on and the attendance, considering the unfavorable con-

dition of the weather, was good. To-night a change of bill is made, and Dorothy will be put on with the full strength of the company.

Last Sunday night the opening performance of the Union Trust Roof Garden Theatre under the management of Fay Butler took place, and he presented a strong list of vaudeville attractions, including George Evans, Lillian Leslie, Joseph Sutton, Montgomery and Stone, Kinzo, Kitty Wolfe, Little Lucille Leith, and De Vean. The orchestra is under the able leadership of Professor Harry James, of Charles E. Blaney's A Girl Wanted company. The attendance last Saturday night was large.

The Oriental Theatre will open next week with a comic opera company.

The Suburban, under the management of Max Gumpertz, is meeting with the biggest kind of success. The minstrel performance is a very attractive card, and large audiences attend each performance. A change of bill is made weekly.

The Bellevue Garden Theatre opened a couple of weeks ago, under the management of Harry Franklin, and is well patronized. A change of bill is made to-night with the following vaudeville artists: Alberti, Hairres and Lissette, Mat and Jessie Schaefer, Adair and Alaine, Hornmann, Parkin-on and Roth, Madame Annetta, and Franklin and Pearce.

Manager John Havlin was in the city last week, and will be here off and on during the Summer.

Al Ahrens, of the Grand Opera House, is holding down the ticket-office at Uhlig's Cave in his usual happy manner.

Harry Toncray, the treasurer of Hagan's, is officiating in the same capacity at the Union Trust Roof Garden Theatre.

The Forest Park Summer Garden Theatre have repaired the damage done by the late cyclone, and have opened again under the management of Billy Rice.

Koerner's Garden, on the outskirts of the city, will have Connero's Band and Battles of our Nation for three weeks commencing June 15.

Manager Short, of the Olympic Theatre, will throw open the doors of his house next week, and will have as the attraction Primrose and West's Minstrels.

Manager James Butler, of the Standard, will, during next week (which is the week of the National Republican convention) open his theatre and play Orange Blossoms during the week.

Nellie Braggs, who was originally engaged for two weeks, has been signed for the season. She will not, however, take part in the opera of Olivette.

W. C. HOWLAND.

WASHINGTON.

Frederick Bond's Company Will Open at Rapley's—Manager Allen Sells Bicycles—Gossip.

(Special to *The Mirror*.)

WASHINGTON, June 8.

The second week of The Buckler Dramatic and Vaudeville season at Allen's Grand Opera House opens to a large audience. A new and interesting specialty entertainment is given, concluding with the one act farce, Turn Him Out, which receives an excellent presentation.

The Summer season at Kerman's Lyceum Theatre with the Grieves Burlesque and Specialty company promises to be decidedly successful. Two clever burlesques of Trilby and Erminie respectively meet with great favor.

The Frederick Bond Comedy company announced to commence a season at Allen's Grand Opera House next Monday night will be seen at Rapley's New National Theatre instead. Manager Albert G. Riddle canceled the contract at the former house and made the change, when it was learned that the opening night of the season and another night later in the week were previously disposed of for college commencements, etc. The opening bill will be Confusion, followed by Dr. Bill.

Professor H. A. Graham gave an exhibition of second-sight and cabinet manifestations at Allen's Grand Opera House Sunday night. A good-sized audience was in attendance.

The attaches' benefit at Albaugh's Lafayette Square Opera House last Wednesday night was peculiarly and artistically a most successful event. Those who appeared were Mr. and Mrs. Charles B. Hanford in scenes from The Hunchback; Mary Helen Howe, the soprano, who rendered the brilliant Polonaise from Mignon in splendid style; Sol Minster, violinist; the Lithuanian Students in the comedietta, April Fools; Anita Cluss, harp soloist; Edward J. Walsh and Guy V. Collins in excellent recitations; Kitty Thompson Berry, vocalist; the Madrid Mandolin Quartette; Gertrude Ravenburg, pianist; the Apollo Glee Club; Archie Thomas and Blanch Riley, fancy dancers; and Harry Shackelford and Frank Howard in Silence and Fun.

Manager E. H. Allen, of the Grand Opera House, has gone to Asbury Park, N. J., for the Summer, and has opened a bicycle sales and renting establishment. During his absence his brother, Frank Allen, has charge of the theatre.

Alice Judson, the young Washington soprano, has under consideration a very tempting offer for next season from a prominent comic opera manager. Miss Judson made her debut at the National Theatre in The Three Dukes, a comic opera by the Harris Brothers, and scored an emphatic success. She has since been heard in grand opera, and during her engagement with the Hinrichs company in Philadelphia demonstrated her ability to sing some of the most trying roles.

The Bijou Theatre, which opens Aug. 15 under the new management of Robert M. Whitesell, is now undergoing extensive overhauling and renovating.

James F. Peyton, formerly manager of Landon's Opera House at Alexandria, Va., and at one time a *MIRROR* correspondent from that point, is business manager of the George Buckley dramatic season at Allen's Grand Opera House.

Corinne Parker, of this city, has been re-en-

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gaged with Olga Nethersole for her next American tour.

Edwin Ferry, the tragedian, who is here, has under contemplation several proposals to head an organization of his own in the legitimate drama next season.

The opening of next season will find seven theatres doing business at the Nation's Capital. Albaugh's Lafayette Square Opera House is thoroughly well filled to-night for the benefit of the firemen's fund. The Bells, with Goldwin Patten as Mathias, is being the bill.

Fred T. Schrader, author of *A Proposal by Proxy*, Nancy, and *After the French Ball*, went to St. Louis to-day to chronicle for the Washington Post the proceedings of the Republican National Convention.

Washington Lodge of Elks will give an excursion to River View next Friday. A great entertainment is in preparation, ending with an elaborate professional colored cake walk.

JOHN T. WARDE.

CINCINNATI.

Historical Spectacle at the Zoo—Variety, Music, and Fireworks at Other Resorts.

(Special to *The Mirror*.)

CINCINNATI, June 8.

No performance will be given at the amphitheatre of the Zoo until Wednesday evening, when Connero's New York Concert Band begins an engagement which lasts throughout the week. A grand musical and historical spectacle, entitled Battles of Our Nation, will be given twice daily. The coolness and accessibility of the Zoo make it one of the most attractive of our Summer resorts.

Lockhart's performing elephants created such a furor at the Ludlow Lagoon that Manager Noonan has wisely contracted for them to remain another week. Stark, Zeno and Anita, the aerial stars; and the Ryders, musical artists, will also appear there. An elaborate production of Cleopatra is promised for next Sunday. It will be given in a spectacular manner, and with nightly displays of fireworks.

Weekly baseball games are being arranged for at Chester Park, and these games, with the bicycles races, variety performances, fine concerts, and endless other attractions go to make up a splendid and diversified form of entertainment.

Coney Island's opening was successful last week. The famous First Regiment Band will give nightly concerts, and a new and interesting programme of variety specialties will be presented for the stage performance.

Mique O'Brien, the dramatic critic, is preparing for the public a "Collection of Celebrities" for July 8, at the Walnut Street Theatre. The Suburban Glee Club, the Exeter Minstrels, Ada Glasco, and John Costello, the washing-machine man, are already down on the programme.

WILLIAM SAMSON.

PITTSBURG.

Summer Opera Underlined at the Casino—Saengerfest in Full Blast.

(Special to *The Mirror*.)

PITTSBURG, June 8.

The closing attraction at the Bijou for this season, The Wicklow Postman, with Eugene O'Rourke in the lead, drew a big house. John L. Sullivan and Paddy Ryan are an extra attraction.

Casino Theatre is being remodeled for the Summer Opera season, which will open on June 22.

Manager R. M. Gulick, of the Bijou, will leave June 15 for New York, where he will do the booking for the circuit during the Summer, with headquarters at the Star Theatre.

The twenty-eighth anniversary of the National Saengerfest opened to-day. The concerts attracted an immense audience at the Exposition Building. There are over ten thousand strangers in the city.

JOSEPH CROWN.

M'CARTHY'S AUSTRALIAN TOUR.

Charles F. McCarthy, the well-known Irish comedian, for several years with Edward Harrigan as Tony Hart's successor, will sail on the steamer *St. Paul* next Wednesday en route to Australia, having contracted with Arthur Garner, the prominent antipodean manager, for a tour through the Australian colonies. Mr. McCarthy has secured the rights for Australia

JUNE 13, 1896.

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
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The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—ENGLISH OPERA.
 BROADWAY.—Dr. WOLF HOPPER, 815 P.M.
 GARRICK.—A THOROUGHFARE, 815 P.M.
 HAMMERSTEIN'S OLYMPIA.—FIREGOLL.
 KEITH'S UNION SQUARE.—VAUDEVILLE.
 KOSTER AND BIAL'S.—VAUDEVILLE, 815 P.M.
 TONY PASTOR'S.—VAUDEVILLE.

TO ADVERTISERS.

Patrons of *THE MIRROR* are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

SUMMER SUBSCRIPTIONS.

Professionals going out of town for the summer may subscribe for *THE MIRROR* from this office for one, two, or three months upon the following terms: One month, 45 cents; two months, \$1; three months, \$1.25—payable in advance. Address changed as often as desired.

A LONDON correspondent writes entertainingly of the fact that the wife of Sir HENRY MEUX has by her patronage made possible the publication of an ancient history of ALEXANDER the Great translated from documents in the British Museum. Lady MEUX was formerly SUSIE LANGDON, a dancer in the music halls of Brighton and the London suburbs. This clever woman has long been an enthusiastic Egyptologist; and, by the way, it is pertinent to say that the women of the stage who have been called to high social station, from time immemorial, have almost invariably adorned their positions. In cases almost innumerable men of high degree, by alliances with women of the theatre, have married better than they knew; and in too many cases, far better than they deserved.

A TENDENCY among college societies that affect the stage to personate femininity extravagantly is happily moribund. There is enough of masculinity in drama to employ the amusing effort of any society of college amateurs, and some of the shows of these societies in past years have not been characterized by a decorum that their educational environment would seem to imply.

IN Boston and Philadelphia theatre managers are furnishing accommodating conveniences to bicyclists, and one Washington manager is spending his professional vacation at a coast resort as a merchant of wheels. It is wiser to profit from the national craze than to antagonize it.

THE Emperor of Germany held in the Royal Opera House at Berlin last week a full-dress rehearsal of the court artists who appeared in Moscow yesterday. WILLIAM has exploited himself spectacularly in many fields, and he is nothing if not theatrical.

LAST Saturday was the anniversary day of the death of EDWIN BOOTH. Evidences of his professional loyalty and solicitude still speak to the happiness of those who knew him and survive. His fame as an actor grows.

THE ACTORS' FUND.

It would seem that with a membership of over 1100 the annual meeting of the Actors' Fund of America ought to have been attended by a larger number than that which assembled at Hoyt's Theatre last week Tuesday on the occasion of the fifteenth yearly gathering of that body. Perhaps less than one-fifth of all the members of the Fund were present; but, fortunately, the attendance, though smaller than I should have been, was in every respect representative of the great profession whose official charities are so admirably administered by this model organization.

Yet while there ought to be an individual interest in the Fund beyond that of possibly prospective individual relief in emergency, and above the mere idea of a duty accomplished simply by subscribing the annual fee for membership, the comparatively meagre attendance upon the annual meeting last week was significant of the absolute confidence that is reposed in the officers of the Fund, who were deservedly re-elected, whose records of membership and administration have for years honored the faith reposed in them, and whose earnest, unselfish, and continuous efforts in behalf of the Fund still promise all of fidelity, activity and devotion that the past has seen exemplified of them.

The records of the year of the Fund just ended are more encouraging than those of any year since 1892, when this great charity was placed on a solid basis through the efforts of its promoters and friends realized by the Fair of that year. A perusal of the reports of the year just ended and a comparison of the amounts of receipts and expenses of that year with the sums received and disbursed during the three preceding years, after proper analysis, will prove the better state of the Fund at this time.

Membership has during the past four years fluctuated considerably, but the present showing is the best in years, thanks to earnest efforts to increase it. The report of 1896 showed 882 members, an increase over the preceding year occasioned by the result of interest in the Fair. In 1894 the membership had dropped to 666, and on June 1, 1895, it had still further decreased to 580. This year it has splendidly increased, the rolls showing 1129 members in good standing.

The needs of the Fund are ever accumulating. Its resources ought in every way to keep pace with its needs. THE MIRROR, an original promoter of the Fund and its steadfast friend, calls upon the theatrical profession to read carefully the annual reports of the organization, to digest the suggestions therein contained, and to steadily bear the wants of the Fund in mind and labor for its behoof; for its works are for the profession, its record is noble, and its future ought to be a matter of pride to every one connected with the theatre.

NEW VISTAS PROMISED.

THE federation of women's clubs that met the other day in Louisville did not find adequate record in the metropolitan press. It discussed many things of moment, and devoted considerable time to one subject which, like BANQUO's ghost, will not down. Unlike this apparition, the woman's hat bobs up tangibly on all occasions, and it still makes itself manifest most aggressively in the theatre in some places. This federation of women's clubs discussed woman's hat in its theatrical aspect earnestly, aggressively, authoritatively, and to general public interest.

Here in New York, although the annual season of the theatre is almost past, there has been shown of late a most commendable spirit on the part of women to abolish cause for complaint against their millinery in the house of amusement, and to relegate to oblivion all the traditions thereof that have caused masculine exasperation and desperation. In short, women here seem to have entered upon a policy that argues their self-abnegation. In increasing numbers, and by a concert of action that suggests their concern in the matter, they now uncover their heads gracefully and to general happiness in places of amusement. For this, all praise.

There are, no doubt, less favored cities in this country—in which the milliner, who works upon wholly artificial premises, is still dominant, and in which there are few women who, either unaided or assisted by clever maids or skillful hairdressers, are able to enhance Nature's crowning gift—and to these cities the federation of women's clubs probably still directs anathema.

One thing may be relied upon: Man has protested long and unavailingly against the monumental theatre hat. When woman herself moves against it, its days—or more literally its nights—are numbered.

THE discussion of the problem play by Sorosis last week left that problem still unsolved, and there are others. One fact about all such discussions remains: The affirmative speakers all still think affirmatively and the negative think-

ers still ruminate negatively, and probably in the case of Sorosis give voice to thought, no matter what the decree of those occasionally elected to judge may be. And as between problem plays and plays that deal with romance and other pleasing things, we shall continue to have both kinds, generally in the proportions that respectively fit those mathematically inclined on all occasions and those who seek amusement with the wish that their emotions may be stirred, and without any new-fangled device of science for recording those emotions as they are played upon for future analytical reference.

PERSONALS.



LE CLERCQ.—Rose Le Clercq is a stately and magnificent-looking woman who speaks her lines well, with the grave demeanor and biting incisiveness which on the stage always characterizes the haughty dowagers. She belonged to the superb organization headed by Winifred Emory, which, under Comyns Carr's management at the Comedy Theatre, London, gave so many artistic performances.

DONNELLY.—H. Grattan Donnelly is at work on a new farcical play for Nellie McHenry, which will be called *A Night in New York*. It will have its initial performance at Long Branch on Aug. 20.

CALVÉ.—A cablegram from Maurice Grau last Wednesday brought the glad news to opera-goers that Calvé had been positively re-engaged for the next season at the Metropolitan.

O'NEILL.—James O'Neill, who enjoyed a very prosperous season, last week bought a valuable piece of improved property on Columbus avenue, in this city. Mr. O'Neill has valuable realty in several States.

SYKES.—Jerome Sykes, who was principal comedian with the Marie Tempest opera company at the Casino, and has for three years been a valued member of the Bostonians, has signed with George W. Lederer as principal comedian of the Lillian Russell Opera company for next season. Mr. Sykes will sail to-day (Tuesday) on the *Lahn* for Europe, this being his first trip abroad, and will not return until August.

BOUTON.—Mabel Bouton has returned from Nevada very much improved in health. She and her sister, Madeline, will spend a couple of weeks at Arverne-by-the-Sea, prior to their departure for Europe.

ROBERTS.—Florence Roberts left for Long Branch last Saturday. She will remain there about two weeks, then going to Atlantic City for the balance of the Summer.

WARDE.—Frederick Warde left yesterday to join the Stockwell company in San Francisco.

HARRIGAN.—Edward Harrigan is at his country place at Schron Lake, where he alternates in his work on a new play and on "The Memoirs of Mulligan." Mr. Harrigan's retirement from the stage will be brief.

STEWART.—Melville Stewart and wife, of Della Fox's company, sailed on Saturday last on the *Lucania*. Next season they will appear with Jefferson D'Angelis company. Mr. Stewart will originate the leading baritone role.

BERGEN.—Nella Bergen succeeds Bertha Watzinger this week as prima donna with De Wolf Hopper.

PIERCE.—John Pierce, manager of the Lyceum Theatre, Rochester, is in town looking after his next season's bookings.

BURNETT.—Mrs. Frances Hodgson Burnett is at work on the dramatization of her new novel, "A Lady of Quality," the rights to which have been secured by Charles and Dan Frohman.

IRVING.—According to Clement Scott, of the London *Telegraph*, H. B. Irving will set sail for this country with his young bride, Dorothea Baird, in order to appear here next Autumn as Marcus Superbus in *The Sign of the Cross*. Mrs. Irving will play Mercia.

HERNE.—James A. Herne denies that he spells his name in the same way as Lafcadio Hearn. The latter is a master of Japanese dialect as Mr. Herne is of New England, but both get their streak of genius from the land where John Boyle O'Reilly got his, and where he was wont to say it is well to look for future outcroppings of ability.

BURROUGHS.—Marie Burroughs has closed her Boston engagement and gone to Edgartown for the Summer.

BUSBY.—Georgia Busby has signed with Augustus Pitou as leading woman for Chauncey Olcott next season.

SMITH.—The death of Kate Field affected Mrs. Sol Smith deeply. They were own cousins. Mrs. Smith's mother was the late Mrs. William H. Sedley, who had two sisters, Mrs. Cornelius Sanford and Mrs. Eliza Field, mother of Kate Field.

LETTERS TO THE EDITOR.

AN ACTOR'S COMPLAINT.

CHICAGO, June 3, 1896.

To the Editor of *The Dramatic Mirror*:
 Sir.—In giving prominence to the movements of the Actors' Society of America *The Mirror* is doing work that will prove eventually of great value to the profession. I have read with very much pleasure your editorial expression on the subject, as well as the remarks of Wilton Lackaye, who speaks of one of the greatest evils with which the actor of to-day has to contend—a theatrical contract.

I am about to give you two instances, and I think—and I shall urge members of the society to do so—that it would be of some value if you were apprised of matters of interest when they occur behind the scenes. I do not mean imaginary troubles or petty annoyances, but abuses plain and simple.

Case first: About three months ago a well known and outwardly a reputable manager sought a friend of mine, engaged him for a Summer season—a certain number of weeks—to open June 1. A few days ago the actor received a very cool note from the manager giving a very paltry reason for annulling his contract. So my friend is thrown out for the Summer. He might, I know, have accepted other offers, but he would not entertain them because he had a contract. Now what is he to do? Sure? Suppose he does? What will be the result? We know a manager always has a pull in his own city.

Case second: Another actor friend was some time ago approached by managers who made overtures to him to come to a Western city. They said they wanted the best cast they could possibly get for a play about to be produced, and of course at Summer salaries. After a little haggling, my friend asked "how long is the tour for?" "Six weeks—and if the piece is a go at all, we shall play as long as there is any profit," was the reply. My friend made a calculation and six weeks would have paid him fairly well. He accepted. The company rehanced a week in New York, went to the Western city, rehanced twice a day, and on the first Saturday night up went two weeks' notice.

Now I don't know what to call this. It is not honest. It is not fair dealing at all. Two weeks' rehearsals, nine performances a week (including that cursed Sunday night—Sunday night audiences, I am thankful to say, are falling off). Others to purchase specially for the part, things probably never of use again and having then made his arrangements for six weeks—having only played three—my friend would have been better off had he remained in New York doing nothing.

Need of an actors' society? Yes, there is need of something to protect the actor. It is a deplorable fact that there are very few managers in whose word you can have any confidence, and I am going to say right here that the greatest enemy the actor has to contend with to-day is the "business manager," who looks upon actors as cattle, and won't let a manager go straight if he wants to. The average business manager thinks it clever to do some dirty trick that your merchant or ordinary commercial man would never stoop to. Two seasons ago I had a "manager," and I tell you frankly, that when I was a business man, years ago, I would not have given the fellow £2 a week. These men hold their positions by cunning, but they are in a great measure responsible for the actor's troubles, or many of them, to-day.

The theatrical profession is in a bad state. We have had a bad season. Unless something is done, it will grow from bad to worse.

I had it on authority most reliable that a manager of a good theatre in a good town canceled dozens of attractions this season—played very few companies, indeed. So many bad ones had come along, that his audiences had become thoroughly disgusted.

Some managers think they are smart in putting in novices to play leading parts. The public are tired of being fooled. Sincerely,

AN ACTOR.

MR. CORRIGAN JUSTIFIES HIMSELF.

NEW YORK, June 5, 1896.

To the Editor of *The Dramatic Mirror*:
 Sir.—I am assured by many precedents that for the sake of truth and justice you will readily find space for the other side of the story of the Great Northwest closing. As one of the two members of the co. who participated in the matter I ask this favor, for, though considerably not named in your notice of week before last, I am known to have been one, and am wronged if not injured by the published version of the affair.

That rendering would make it appear that two of us, without the slightest cause or motive, demanded our money about half an hour earlier than we were certain of getting it, and to gratify the same whim, allowed an audience to be dismissed! Were actors ever known to do such a thing? Does not such a statement prove its own partiality and falsity?

The fact is our action was the result of several weeks' experience. In a word, the management had effectively destroyed our confidence in their words or backslidings. Salaries were being paid irregularly, and not when due. The familiar symptoms of approaching misfortune were present. Mr. Barton, of the Columbia Theatre, Boston, informed me that he advanced the money to bring the company to Boston. Salaries for the previous week (Jersey City) were being paid in dribs and drabs from the current week, and as late as Friday. I therefore fairly argued that the salaries for this, the final week, were to be so meagerly secured. I asked our managerial representative when salaries would be paid. He "supposed" after the performance. I stated that I wished to see our manager after the next act, as I wanted no "supposition" in mine. The aforesaid representative came back with the theatre manager, and displayed some bills with the intimation that he had enough to settle all claims. I requested it to be sent in the hands of the theatre manager, but when counted the money proved to be but \$129. Seeing that there was not enough to pay all claims I withdrew my demand for a full week's salary and offered to play for \$60, which was refused me, and just a moment prior to this the manager of the theatre disclosed the fact that he had advanced the money from the box-office to pay the previous week's salary. Now, if these circumstances do not justify an actor in taking a stand, it would be interesting to learn what circumstances do.

I am glad to read that a test case will be made of this matter, and the quicker some people learn that the law does not require a man to work without pay the better it will be for many of us.

EMMETT CORRIGAN.

PLAY TITLES.

Entered at the office of the Librarian of Congress from April 27 to May 23, 1896.

IN LUCK AT LAST. By Junius B. Booth.

WE ADAMS SLADE AND FREDERICK WM. ARNOLD, JR. By E. W. Corliss and F. W. Arnold, Jr.

ISLANDS. By Leonard Liebling.

FLOWING WATER. By Borden Durfee Whiting.

MARCANITA. By Joseph Blethen.

A PACKET OF WIVES. By Eunice Fitch.

CATHOLIC RAYS. By Charles Byron Grant.

THE EXPRESSMAN. By Frank Johnson.

JOLLY MATILDA. By Leopold Jordan.

CAPTAIN KIDD, COIN COLLECTOR. By Burt Lester Taylor.

ENCORE ARDEN. By V. d'Addio.

HILARIO JOCUNDI. By Helen M. Carpenter.

THE USHER.



Richard Mansfield may be idiosyncratic in his methods of publicity, but that is a matter of temperament.

There can be no question as to his candor, definiteness and honesty in money matters.

Through his lawyer, Mr. Mansfield last week called a meeting of his New York creditors at the Garrick Theatre. This meeting, which was intended to be kept a secret, found hue and cry in the daily press, perhaps through the verbal leakage of creditors who were afraid they were not going to get their dues. But the newspapers that premeditated sensation in this matter were forced to chronicle a state of the affair that rebounded to Mr. Mansfield's business honor. And, proclamation having been made of the event, it is not impudent here to record the facts. Those facts furnish an object lesson to theatrical managers of every degree.

It seems that when Mr. Mansfield left the Garrick Theatre, which he had improved at great expense, to try his fortunes on the road, he owed about \$15,000. His tour for several weeks was highly profitable; but owing to very poor bookings for the latter part of it and inefficient business dealings with local managers on his behalf, the later results left him little margin for debt cancellation. During his prosperous period, however, he had reduced his liabilities nearly one-half, and now it seems he owes less than \$20,000. An equitable plan proposed by Mr. Mansfield's representative to the meeting, and accepted, contemplates the cancellation of his larger debts at periods the longest of which will not exceed a year, while the smaller creditors will be satisfied at once.

The spirit of Mr. Mansfield's action in this matter, as it was disclosed to the assembled creditors, is said at once to have inspired confidence. If it had not, perhaps the declaration made by one creditor present would have served to win trust. This creditor, it is reported, said that several years ago, when his production of Richard III. seriously embarrassed him, Mr. Mansfield was in debt to the speaker in the sum of \$30,000, which was paid to the penny as the actor was prospered.

The records of commercial business, which has laws in some respects apart from the business traditions of the theatre, offer few examples of squarer dealing than this disclosure as to Mr. Mansfield's pecuniary operations, and there seems to be no doubt that this actor's artistic manifestations will hereafter reward him deservedly above the comparatively small obligations about which he is conscientiously concerned.

*

The cable last week brought several expressions from Sarah Bernhardt as to her recent American experiences.

We all remember the impression Sarah received years ago in this country. We were half barbaric then, and it is not a time remote. She did not then contemplate a return, but fortune—a dame most fickle in Paris—decreed otherwise. We were told, in fact, before her recent home-going, that she had pronounced her farewell to America.

She promises to improve on Patti's valedictory record.

And her ideas as to America have changed. Naturally? Perhaps.

Hear her:

"They talk of art in Paris! There is none. They are provincial—they belong to the good old times. They do not know the meaning of the phrase 'go ahead.' The theatres in Paris are horrid. Men and women are even compelled to sit uncomfortably. There is no room for their knees; there is no room for their shoulders. In America the theatre is a luxury. Playhouses are models of beauty and comfort. In London the theatres are much better than they are in Paris, but still not equal to the playhouses in America."

Let us wait until Bernhardt's final leave-taking.

She will thereafter have something to say, and it will not be tinged by personal interest, though it cannot fail to be interesting.

*

The MIRROR's handling of small-bore preachers who explode against the theatre, and its commendation of clergymen who admire that institution, from time to time, has long had the result of bringing to this office by mail and otherwise reports of most of the so-called sermons delivered the country over against the stage, as well as reports of the many pulpit utterances that favor the profession.

Perhaps with a zeal that may have been marked by reiteration, this journal has given space both to the detractors of actors and acting and to their friends in the profession of the pulpit; but the subject will always have some degree of interest, owing to the peculiar relations that the church and the theatre bear to civilized life and human progress and happiness.

An object lesson to those priests who assume infallibility and pronounce judgment in accordance with their narrow visions and their narrower instincts was furnished in this city last week. The event is thus described by a MIRROR reporter:

"The funeral services over the remains of John E. Fries, the theatrical curio collector, were held at Roth's undertaking rooms on Seventh Avenue last Tuesday under somewhat unique conditions. Through some misunderstanding, the Episcopal clergyman engaged for the occasion by Will Warren, the adopted son of the deceased, did not put in an appearance, and at the request of the professional people present Mrs. W. G. Jones consented to conduct the service. A more impressive minister than the silver-haired old actress could not have been called upon for the sacred duty.

"After an eloquent little peroration, in which she spoke of the generous and loving nature of the deceased, Mrs. Jones called upon all present to unite in repeating the Lord's Prayer.

"At the end of the service, 'Aun Louise' Elbridge turned and kissed Mrs. Jones warmly. Many members of the theatrical profession were present."

One who was present at this funeral service said: "Never in my experience on such occasions have words been more eloquently uttered. Never have simple words so touched their hearers. And this from the lips of one whom some 'teachers' condemn—an actress!"

A very good subject for a sermon.

BELASCO'S LAW SUIT.

A suit brought by David Belasco against N. K. Fairbank, of Chicago, and Mrs. Leslie Carter, to recover \$15,000 for services in preparing Mrs. Carter for the stage, was in the Supreme Court in this city last week. The Chicago millionaire admitted that no part of the \$15,000 agreed upon was paid, but he entered a counter claim for \$5,000 advanced to Mr. Belasco. The case began on Wednesday with testimony by the plaintiff, who described his labors in teaching Mrs. Carter the art of acting.

It was only after much persuasion, he said, that the task was undertaken, when he explained to Fairbank that Mrs. Carter's stage education might cost \$10,000, but the millionaire said expense was no consideration. Mr. Belasco told of the eventual production of *An Ugly Duckling* at the Broadway Theatre, and its subsequent collapse on the road. Then the plaintiff detailed his arduous labors in coaching Mrs. Carter. His instructions embraced every sort and condition of dramatic expression, including forty-five parts, the entire gamut of emotion, boxing, wrestling, fencing, dancing, elocution, and what not.

Original drafts of letters to Fairbank were shown to prove that the plaintiff had written many times begging for a settlement, but these petitions had been unanswered. Then it developed that Fairbank had wished to remain unknown in the matter, and that generous sum had been deposited in various banks for his lawyers to draw upon, but E. K. Willard, the New

GOSSIP OF THE TOWN.

One of the most remarkable and promising debuts ever made at the Paris Opéra was that of Mlle. Weber in Coppée's *Les Jacobites*. Unfortunately, the great promise revealed in her performance of *Les Jacobites* remained unfulfilled, and Madame Segond-Weber cannot be called a great tragedian, though she possesses remarkable qualities. Her appearance in this city with Mount-

Sully were duly criticized in THE MIRROR.

A Florida Enchantment, recently tried at the Park Theatre, Boston, will go out next year under the direction of James Moore.

Mrs. Selby Tapsfield has been engaged for her old part of Martha with Lewis Morrison's Faust next season.

Evelyn Evans has gone to Minden City, Mich., to produce *The O'Neill's*, a play written by Senator McGinley. Mrs. Evans is a guest of the Senator.

Beatrice Moreland was highly complimented by the New Haven Press for her work in the leading role of *The Leading Lady*.

Eight Bells has closed a successful season. Walter Loftus will be manager for the company next season, his fourth year. The season will open about Aug. 22.

Harry Meredith, W. H. Burton, Joseph Le Brasse, Daniel Giffeth, Luke Martin, Etta Baker Martin, Mrs. Lizzie Washburn, Imogen Washburn, and Georgia Bushy will form the nucleus of Chauncey Scott's company next season.

Kathryn Kidder's supporting company in Madame Sans Gêne will include: Augustus Cook, Harold Russell, Wallace Shaw, Willis F. Granger, James Cooper, Charles W. Stokes, Charles Plunkett, T. J. McGrane, James P. Duell, George Brennan, Florence Lincoln, Katherine Campbell, Ruth Oliver, Adelaide Plunkett, Fanny Barth, Louise Draper, and Christine Hill.

Frederick Webber, late of Palmer and Knobles' Great Diamond Robbery company, is visiting relatives at Cleveland, O.

Manager Frank McKee, accompanied by his wife (Isabelle Coe) and daughter, were passengers on the *Lucania*, which sailed Saturday last. Bert Dasher and Otis Harlan were other passengers. This will be Mr. Harlan's first trip abroad.

Charles H. Hopper will open his next season with Chimmie Fadden at the Grand Opera House on September 14.

James J. Brady will manage the new Century Theatre, St. Louis, for Al Hayman and Will J. Davis.

Della Fox will sail for Europe on Saturday. Her next season will begin on September 31, under the management of Stephen T. King. Frank C. Thayer will go in advance. Miss Fox will present *Fleur-de-Lis* and *The Little Trooper* on the road during the early part of the season. Later she will come to New York for a production of a new opera. Harry McDonough has been engaged by Mr. King as leading comedian with the company.

Andrew Mack's first season as a star has been signally successful. He will continue next year under the management of D. W. Truss and company, and will probably appear in a new Irish play written especially for him by a Catholic clergyman of this city.

J. E. Tool has re-engaged for next season: J. E. Lane, Oliver L. Jenkins, Edwin C. Gallagher, Lillian DeWoolf, Blanche DeBar Booth, and W. J. Kernogood, musical director. Season will open on Sept. 5, at Chester, Pa.

Roselle Knott, Jennie Satterlee, Ralph Delmore, and William Harcourt have been engaged for principal parts in *The Cherry Pickers*, Joseph Arthur's new drama.

William F. Nickerson, who arranged an "Allegory of America" for amateurs, is under arrest at Syracuse charged with embezzling \$600.50 in funds collected for advertisements upon the occasion of a recent entertainment in aid of the Woman's Hospital and Training School for Nurses. Nickerson guaranteed \$1000 to the institution, but turned in only \$280.

William Calder will return to this country after the opening of the English provincial tour, which begins at the close of the London run of the play at the Princess' Theatre.

Harry Corson Clarke, in T. D. Frawley's production of *The Two Escutcheons*, has made a strong hit as the Chicago pork packer, and the San Francisco papers say he is as clever a comedian as has been seen on the boards in that city in years.

Charles Bigelow, Helen Von Doenhooff, Willet Seaman, William Stephens, and W. H. Fitzgerald have been engaged for a Summer opera season to begin at the Schiller Theatre, Chicago, June 20, under David Henderson's management. The popular comic operas, and some unfamiliar works of the best composers will be given, with Louise Eising as prima donna. The entrance to the Schiller Theatre has been entirely changed, and the interior much improved.

Manager Harry Bennett Wilber, of the Sayles Opera House, Cambridge, Pa., and wife, announce the birth of a son, June 3.

Mrs. Alice J. Shaw and Lew Dockstader open the new J. J. Johnson Park at Detroit on June 14.

J. C. Lewis has engaged Frank E. McNish for one of the principal comedy roles in his new Si Plunkard next season.

It has been proposed to give a single performance of Sheridan's *The Rivals* at the Harlem Opera House with a cast composed entirely of advance agents and managers. The performance, if it materializes, will come off some night within the next three weeks. The cast selected is as follows: Bob Acres, James Moore; Sir Anthony Absolute, Sam Alexander; Sir Lucius O'Trigger, Sam Fletcher; Captain Jack Absolute, Joseph Spears; David, Fred Zweifel, Falkland, Walter Turner; Fay, Lee Townsend, Lydia Languish, Belle Archer; Mrs. Mal-prop, Mrs. Eugene O'Rourke; Lucy, Minnie Oscar Gray. George Herbert has been proposed for stage manager.

Sheridan Block has not been engaged for Bleak House, as has been rumored.

On Saturday evening, June 6, Bertha Waltzinger closed her engagement with the De Wolf Hopper company. The company presented her with a very handsome umbrella, gold mounted, and an enormous flower-piece, and expressed regret that Mrs. Waltzinger had terminated her two years' engagement. She was a prime favorite with all the company.



JEROME SYKES.

A MANAGER'S WONDERFUL WALL PAPER.

Manager Allen, of Frankford, Pa., has a unique and costly wall paper on his office wall. The office is about 8 by 14, and the estimated cost of his wall paper is \$120, which may seem extravagant, but is the actual first cost of the novel paper. The walls are covered with canceled American postage stamps, laid out in neat designs and panels. One panel of the old-style green stamps is inlaid with Columbian stamps, forming the words "Music Hall, 1896." Each solid panel has a fancy border of many colored stamps. The four corner pieces are large stamps about a foot square, which figured in a play called *The Postage Stamp*, and in the ceiling are two large keystones formed of red stamps. There are in all 212,000 stamps on the walls, put on singly, and Manager Allen says that the greatest trouble connected with securing the stamps was the bother of separating them from their envelopes, as each one had to be soaked off and dried before it could be used. The work is now finished, and Frank Castor, treasurer of the house, is the decorator who accomplished this feat of patience.

THE DRAMATISTS CLUB.

The last meeting of the American Dramatists Club for the season was held at the club room on Saturday evening last. Howard P. Taylor, Col. J. F. Milliken and Mr. Sage were appointed a committee to arrange for the Summer outings. The next regular meeting of the club will be held in September. The club room will continue open during the Summer.

E.D.Shaw, Advance, At Liberty, Aug. 1. Mirror.

York representative of the Chicago millionaire, who begged Mrs. Carter not to call at his office, as it was not a proper place for a lady to visit, made no provision for Belasco's payment. Paul M. Potter and E. D. Price were witnesses. The case is continued this week.

MR. PITOU SUCCUMBED TO THE BIKE.

Manager Augustus Pitou and W. T. Carleton held a colloquy last Friday, and the upshot was that the comic opera season at the Grand Opera House came to an abrupt conclusion on Saturday night.

"We simply succumbed to the bicycle," said Mr. Pitou to a MIRROR reporter. "People won't patronize theatres on nights like these when the 'bike' invites them to a quiet spin. The cycling craze has indeed assumed very formidable proportions. Now, here I went to great expense beautifying my lobby and transforming it into a cool and attractive garden. Our prices were extremely moderate. The operas chosen were the most popular in the standard repertoire. The performances were remarkably good, considering the rate of admission charged. There was, in short, every inducement to win the patronage of music lovers of the West Side. But our business was only fair, with no prospect of future increase.

"If the venture, like many another of this kind, had depended upon the resources of some poor 'angel' of a backer, the season might have been continued to the tune of several thousand dollars' weekly loss. But Mr. Carleton and I are old birds who know the value of the adage, 'Discretion is the better part of valor.' Sooner than continue the season to a losing business, we decided to close at once."

Charles Bigelow, Helen Von Doenhooff, Willet Seaman, William Stephens, and W. H. Fitzgerald have been engaged for a Summer opera season to begin at the Schiller Theatre, Chicago, June 20, under David Henderson's management.

The popular comic operas, and some unfamiliar works of the best composers will be given, with Louise Eising as prima donna. The entrance to the Schiller Theatre has been entirely changed, and the interior much improved.

Manager Harry Bennett Wilber, of the Sayles Opera House, Cambridge, Pa., and wife, announce the birth of a son, June 3.

Mrs. Alice J. Shaw and Lew Dockstader open the new J. J. Johnson Park at Detroit on June 14.

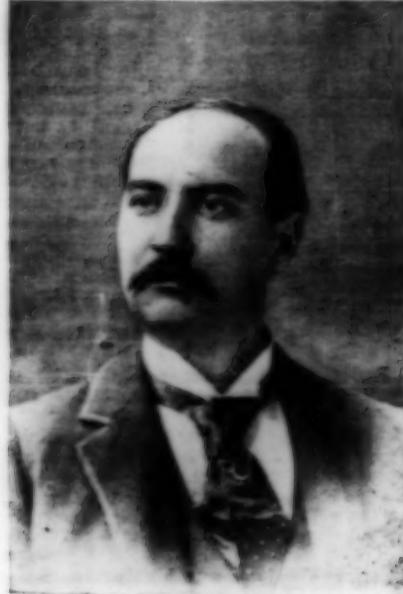
J. C. Lewis has engaged Frank E. McNish for one of the principal comedy roles in his new Si Plunkard next season.

It has been proposed to give a single performance of Sheridan's *The Rivals* at the Harlem Opera House with a cast composed entirely of advance agents and managers. The performance, if it materializes, will come off some night within the next three weeks. The cast selected is as follows: Bob Acres, James Moore; Sir Anthony Absolute, Sam Alexander; Sir Lucius O'Trigger, Sam Fletcher; Captain Jack Absolute, Joseph Spears; David, Fred Zweifel, Falkland, Walter Turner; Fay, Lee Townsend, Lydia Languish, Belle Archer; Mrs. Mal-prop, Mrs. Eugene O'Rourke; Lucy, Minnie Oscar Gray. George Herbert has been proposed for stage manager.

Sheridan Block has not been engaged for Bleak House, as has been rumored.

On Saturday evening, June 6, Bertha Waltzinger closed her engagement with the De Wolf Hopper company. The company presented her with a very handsome umbrella, gold mounted, and an enormous flower-piece, and expressed regret that Mrs. Waltzinger had terminated her two years' engagement. She was a prime favorite with all the company.

MIRROR INTERVIEWS.



Harry B. Smith.

Like many other writers for the stage Harry B. Smith served an apprenticeship behind the footlights. Subsequently he achieved considerable success as a newspaper worker, both as a humorous writer and in the department of musical and dramatic criticism. His evolution as a writer of comic opera librettos was the natural consequence.

THE INTERVIEW:

"Do you hail from Chicago?"

"Possibly I hail from Chicago, but I was born in Buffalo in December, 1849. My father settled in Chicago when I was about five years old, and I received my elementary education in the public schools of that wide-awake city. At fifteen I secured a position as bill clerk in a wholesale drug house, but my secret aspirations were toward the stage. So I ran away from home when I was about seventeen to join an operatic company of the species 'jay.' My usefulness was limited to singing in the chorus at first, but I was soon enrobed with small parts. The company worked its way East, and promptly stranded. Then I joined another company, and monkeyed with various third rate operatic companies until I was twenty years of age. I was not especially desirous of achieving fame as an operatic baritone. I cherished a latent desire to write librettos, and my apprenticeship behind the scenes made me thoroughly familiar with the practical and mechanical possibilities of scenic effects. I learned to do everything in the line of stage setting from a grip up."

"What was your immediate occupation after serving your stage apprenticeship?"

"I became connected in a business capacity with the Slayton Lyceum Bureau of Chicago, an institution engaged in the managing of lectures and concerts. This led to my contributing articles on musical topics to various publications, and I was shortly afterward asked to write the musical criticisms for the *Daily News*. From that time on I wrote musical and dramatic criticisms for various other Chicago newspapers, including the *Tribune*, *Journal* and *Herald*."

"How did you become associated with Reginald De Koven in the collaboration of comic opera?"

"Why, in 1884 he had a society paper called the *Rambler*, which I heard he wished to dispose of. Just at that time I was about to start a weekly of my own, so I went to see Mr. De Koven, and suggested that he turn over the *Rambler* to me. We agreed upon terms, and I accordingly ran the *Rambler* for three years as an alleged comic paper. It paid very well at first; then I took a partner for the sake of adding to the paper's limited capital, and after that the *Rambler* began to slide down hill."

"At what age did you write your first libretto?"

"I might say that I lapsed in numbers, but not in productions or contracts. My first attempt that got as far as the footlights was *Amaryllis*. It was an opera of the Watteau Shepherdess order, and I wrote the libretto in my teens during my operatic wanderings on the road. The music was composed by Henry Thiele, who at the time was the musical leader of our company, and afterward held the same position at McVicker's Theatre in Chicago. The opera was produced in Milwaukee by amateurs. *Amaryllis* was followed by an opera called *Rosita*, which was brought out by Fay Templeton—first on the road and afterward at the Criterion Theatre in Chicago. That was about 1881. The music was by George Schleifurth, a Chicago pianist. The opera was not much of a success, although Fay Templeton kept it in her repertoire for a season and presented it several times a week."

"Did you receive any royalties for these performances?"

"Royalties? No, indeed! I was only too glad to get a production. I recall one night, when John Templeton, as he was counting up the house, picked a twenty dollar gold piece out of the receipts, and handed it to me with the remark, 'There! You can't say now that you didn't get any money out of your damned old opera.' I've kept that twenty dollar gold piece as a memento, and it would take a very strong inducement to make me part with it."

"Your next opera was written with DeKoven, was it not?"

"Yes, we went to work on an opera called *Forty-Something-or-other*. I even forgot the name. The theme purported to be a military satire. We offered it to W. T. Carleton, but he couldn't see it. So we went to work on an opera with an Indian subject, and called it *The Begum*. We laid every manager that came to Chicago, and must have read and played it over to about twenty odd persons connected with operatic ventures. De Koven, as you know, had attained some success as a song writer. He had written a song that was sung by De Wolf Hopper, and when the McCaull Opera company came to Chicago, Mr. De Koven obtained, through Mr. Hopper, an introduction to Colonel McCaull. The Colonel was duly invited to De Koven's house, and was treated like a king. At the right moment the subject of *The Begum* was deftly led up to. The Colonel expressed a desire to hear the opera, and some years afterward he confided to me that he took such a liking to De Koven and the manner in which he had been entertained, that he made up his mind to produce *The Begum* whether it was good or bad."

"And which way did it turn out?"

"Well, it turned out a good thing for me. In the first place I sold out my interest, and was able to get married on the proceeds. Besides, *The Begum* proved to Col. McCaull that I knew

the *metier* of libretto writing, and he engaged me on a weekly salary to adapt the books of various foreign operas. In the course of my work I adapted for him *Boccaccio*, *Clover*, and *Fatniza*. Subsequently I made an arrangement with David Henderson to furnish the librettos of his burlesque productions, and to keep them brushed up to date. It practically amounted to supplying one libretto a year. For this work I received a salary, and had my name on the programme, but I had to forego a percentage of the gross receipts."

"What burlesques did you do for David Henderson?"

"The Crystal Slipper, *Sinbad*, *Bluebeard, Jr.*, and *Ali Baba*. The first two ran 700 and 600 nights respectively in Chicago. *Bluebeard, Jr.* was only rewritten and revised by me, and the scenario of *The Crystal Slipper* was the work of Alfred Thompson."

"Meanwhile you turned out another opera with De Koven?"

"Yes, we collaborated on *Don Quixote* for the Bostonians. We originally had De Wolf Hopper and Alfred Klein in mind for the roles of *Don Quixote* and *Sancho Panza*. When the Bostonians produced the opera, *Don Quixote* was played by H. C. Barnabee, and *Sancho Panza* by George Frothingham. Jessie Bartlett Davis was the *Dorothea*. The opera was played over sixty times but didn't make much money. However, it was considered good enough to secure us an order from the Bostonians for *Robin Hood*."

"Did you and De Koven have anything to do in directing the rehearsals of *Don Quixote*?"

"No; the only portion of the production that was entrusted to us was the production of a horse and a donkey on the first night. Just as I was leading Sancho's donkey to the stage door I encountered De Koven with a broken-down nag in tow that he had selected to impersonate Rosinante. It's a wonder he wasn't arrested by the Society for the Prevention of Cruelty to Animals. It was the most wretched equine specimen I ever saw in my life."

"Was *Robin Hood* a success from the start?"

"Not by any means! When it was first produced in the Boston Music Hall, it was praised everywhere, but did no business. Then it was played on the road for a couple of months with the same result. It was not until *Robin Hood* struck Detroit that it leaped into public favor."

"And how was that?"

"Why, the Bostonians were announced to appear in *Robin Hood* on Monday night at Whetney's Opera House and in repertoire to fill out the week. After the performance on Monday night Manager Clark J. Whitney was so impressed with the opera and its reception that the next day he placarded Detroit from one end to the other with the announcement that nothing but *Robin Hood* would be performed throughout the week. Business went up with a bang, and *Robin Hood* has been drawing crowded houses ever since."

"To what do you attribute the phenomenal success of *Robin Hood*?"

"To a variety of causes. It offers the opportunity for exceptionally picturesque scenery and costumes. The music is tuneful throughout, and the story isn't smothered or obliterated by the music. Gilbert once said that his comic operas would be all right if it wasn't for the music. You see, the dominating force in an opera is the composer. Who recalls the librettos of successful operas? That's why I don't take any special pride in writing librettos. Some day I hope to devote myself to writing comedies."

"Did you ever write a comedy?"

"I once collaborated on a musical comedy—*heaven save the mark!* Will McConnell came to me in Chicago and said he had discovered a second *Lotta* with plenty of money, and he wanted a musical comedy in a great hurry. He suggested that I collaborate with R. B. Peattie, who was in the *Chicago News* office with me at the time—in 1888, I think. Peattie and I went to work, and collected a stipulated sum on the completion of each act, with the promise of prospective royalties to follow. The piece was called *The Scarecrow*, and was brought out at the Haymarket Theatre. The cast was made up of typical Chicago actors, and their acting simply beggars description. Peattie and his wife sat in one proscenium box and Mrs. Smith and I sat facing them in another. Eugene Field attended the performance. Whenever a line struck him as particularly tart he would rush into our box and ask Mrs. Smith who had written it. On her conjecture that it must have been written by Mr. Peattie he would assure her that he had just come from the Peattie box and that Mrs. Peattie was positive that it had been perpetrated by me."

"At the end of the week it was decided that it was best not to take *The Scarecrow* on the road, and Peattie and I had the audacity to sue McConnell for a week's royalties. The suit was brought in a low comedy spirit. McConnell warned me in advance that if I ever went on the stand and said I was an author, he would swear that I had committed hollow perjury. Nevertheless, we obtained a judgment for \$300—a dollar for every day in the year. A short time ago I met McConnell in the Normandy cafe, and he asked me how much I would take to settle the judgment against him. I offered to compromise for ten cents. So he fished a dime out of his pocket and I conscientiously forwarded five cents of it to Peattie in settlement of his claim."

"You wrote the libretto of *The Tar and Tartar*, didn't you?"

"Yes, that was written for Harry Askin, and was brought out in Chicago with Digby Bell as the star. The composer was Adam Itzel, Jr., a Baltimore musician, who was only twenty two years of age. He was wonderfully talented, and composed the music in five weeks' time. The morning after the production in Chicago I met him on the street and asked him what he thought of our chances of success with the opera. 'It's a failure,' he said. 'I've been up since sunrise walking the streets, and I haven't heard anybody whistle a single tune from the opera.' Poor fellow, he died of consumption two years afterward at the age of twenty-four."

"For what operas have you written librettos since *The Tar and The Tartar*?"

"Mr. DeKoven and I collaborated on *The Fencing Master*, *The Knickerbocker*, *Rob Roy*, and *The Tzigané*. I also wrote the libretto of *Jupiter* and *The Wizard of the Nile*."

"What work have you in hand?"

"I am putting the finishing touches to *The Mandarin*, for which Mr. De Koven has supplied the music, and which is to be brought out next season at the Herald Square Theatre. I am also putting the final touches on the libretto of *The Caliph*, which is to be brought out by Jefferson De Angelis at the Broadway Theatre next September. This production will be followed by the opera that Francis Wilson will bring out at Abbey's Theatre about the middle of September. My libretto for that opera deals with a French plot, and is placed in the tenth century. The music is by Ludwig Englander, who has also composed the music for *The Caliph*. Then Mr. De Koven and I have contracted to write one opera a year for the De Koven and Smith Opera company, controlled by the Herald Square Theatre management. The subject we

have chosen to follow *The Mandarin* deals with a Polish theme. I have also an order to write a new opera for Frank Daniels, which he will produce season after next."

"What is your method of work?"

"In regard to my method of work, I may say that ever since I wrote *The Begum*, in 1887, my only method has been to 'hustle' to complete a piece, as I have been particularly fortunate in always having contracts ahead. When a subject is agreed upon, I first write out the plot in the form of a short story, making notes of the chances for musical numbers and effects. I give particular care to thinking out the piece from the composer's standpoint, as if I were going to write the music myself. Then I write the lyrics and get the composer started. The dialogue is the last thing I take up. I always like to have time to lay the book aside a while and then go over the dialogue again; but, unfortunately, this is often impracticable. People frequently ask me whether words or tunes are written first. In nine cases out of ten the words are written first and suggest the tune; but occasionally, when a composer has a good melody on hand, words and situation can be found for it with good results. De Koven and I collaborate very closely. He is an excellent critic of stage works, and as I know something of music, we work together congenially."

"When you interviewed Mr. De Koven he gave you his views upon originality in music. In regard to originality in plays and librettos, I do not think a man should call a piece his own, unless he creates the story. There is little that is now left to create. Mr. Howell says all the stories have been told. But this is no warrant for an American writer taking an existing French or German piece, translating it with slangy embellishments, and putting his name to it as author. There is entirely too much of this sort of thing done. The plot is three-fourths of the piece, yet in many of the comedies and operas produced at present the adaptor gets the credit that is due to the author. This is a special form of dishonesty peculiar to the stage in America and England."

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"In concluding the interview, Mr. Smith confessed that he liked almost everything good in this life, but books most of all inanimate things. He lives among his books, and it ought to be pretty good living, because he has one of the finest collections of rare books in the country."

WHY MR. PERLEY RESIGNED.

Frank L. Perley resigned from the management of *The Liberty Bell* in Boston last Friday. When seen yesterday by a *MIRROR* representative, Mr. Perley made the following statement:

Last March I was informed by Robert E. Sherrill that they had the organization of an opera company for the presentation of an opera, that was afterwards christened *The Liberty Bell*; that Mr. Roberts was to superintend the production, and that the people interested financially had plenty of money wherewith to back the enterprise.

On the strength of these representations, I contracted with the proprietors of the organization to arrange a date with a Boston theatre for a production, etc. The owners of the enterprise defaulted in a payment of salary that was due me on June 1, whereupon I resigned my position. Gilbert L. Thompson, of Lansdale, Pa., who has furnished nearly all the money, asserts that his partner, Julius Adler, had received from him \$3000; that Adler had accounted to him for \$1000; and that Adler had in his possession upwards of \$1000 which to pay salaries when he (Adler) "jumped the town" last Saturday morning.

Mr. Adler said last Friday that he was to be married this week to Helen Rainey, the prima donna of the company and widow of the late theatrical manager, Daniel Shelby, and that they would start at once for the Pacific coast, where there are wealthy relatives among them being the Hon. Sol Wiggin, Portland Oregon, a United States Minister to Turkey; under the late President Garfield. The proprietors of *The Liberty Bell* Opera company are Julius Adler, Gilbert L. Thompson, W. S. Geller, and William Carter, and the company is chartered under the laws of Pennsylvania.

As a matter of fact, \$1000 is due Mr. Perley for his services by the management. He furthermore paid the fares of the company from Boston to New York out of his own pocket.

CLARA THROPP.

Clara Thropp, than whom no clever soubrette has ever graced the stage, has thought out the status of her relative position upon the boards as carefully as ever she studied a line or a situation. It is her belief that the popular notion of a soubrette's part is insulting to the intelligent playgoer as well as to the unfortunate individual upon whom a soubrette's part may be thrust. Parts like that of Taggs in *The County Fair* should be played by women of keenest intellect, for it is only through a thorough knowledge of the manners and the little sorrows of childhood that one may hope to successfully depict their griefs, and a few more parts such as Taggs might serve to give us a supply of more intelligent soubrettes.

Concerning her forthcoming book, Miss Thropp frankly says that she is conceited enough to believe that she can, at least, do something fairly good, and even the failure of the work would not dishearten her, as it has been undertaken, not for any commendation it may receive, but because its authoress really believes that she is destined to succeed. Of such heart and sincerity as this success is made.

ACTORS PARADE ON WHEELS.

A mighty event was the gigantic cycle parade, arranged by the *Evening Telegram*, which mustered out no less than 12,000 wheelmen and wheelwomen, and attracted something like 100,000 onlookers to the Boulevard last Saturday afternoon. Not the least interesting features of the great procession were the professional participants.

Madelaine Lack, the winsome ingenue of *The Last Stroke*, took a prize for third best lady's costume and graceful appearance; William Hoey as the canny Scotch piper, and Fred Campbell in Hoey's "Old Hoss" clothes, won second prize for burlesque attire, and Press Eldridge got a special trophy for superintending the grotesque division. Gilmore and Leonard, who rode a tandem, in Irish character costume, boozing Hogan's Alley, made a strong hit, and J. K. Emmet was one of the couriers of the pageant.

The most elaborate display by a professional parader was the contribution of Willard Lee, who, attired all in gold, rode beneath a pale blue and white canopy, attended by a retinue of red-coated English soldiers, and barbaric Hotentots, who smoked cigarettes.

WILTON LACKAYE'S PLANS.

"The statement that Marie Wainwright had been engaged to play opposite parts with me next season," said Wilton Lackaye yesterday, "appeared before we had really signed the final contract. I am happy to say that, as things turned out, I was not forced to deny this state of mind. Miss Wainwright will indeed be with me to play leading business. If Ramsay Morris's new play proves successful I have the option for exclusive use of it east of Missouri. Tomorrow (Tuesday) I leave for San Francisco. I shall make the journey by sea."

OBITUARY.



From photo, by M. Rossini.

Ernesto Rossi.

Ernesto Rossi, one of Italy's great tragedians, died at Pescara last Thursday, at the age of sixty-seven. He was as well known in France, Germany, Spain, and South America as in his native Italy, where he was regarded as the peer of Salvini.

Rossi, the son of a merchant, was born in Leghorn, April 27, 1829. His education was completed at the University of Pisa, where his father wished the young Italian to become a lawyer. But the lad had the longing to act, and accordingly, in 1846, he ran away from Pisa with a strolling band of players, in whose company his career as an actor began at Fogiano, Tuscany, on a salary of three cents a day. Rambled on in poverty, hunger, and unrequited labor, he came in 1847 to Genoa, where Modena detected his talent and Rossi's star commenced its ascent. Under Modena's watchful care, Rossi developed rapidly, he accomplished a reconciliation with his parents, and at length, in the Carrignano, Turin, he achieved a great popular triumph. As the Count Hermann of Dumas, as Orestes, Alferi, Henry IV, Paolo, and Goldoni his success was instantaneous in spite of critics and traditions.

He came, in 1855, to Paris in company with Ristori, then in the height of her popularity, and her rivalry with Rachel. Rossi made for himself a great name, his ability refusing to be overshadowed by the wonderful art of Ristori, and it was proposed to enroll him among the pensioned members of the Théâtre Francaise. When Ristori's company disbanded, Rossi, in 1858, took a troupe of his own to Vienna, where he created an impression never to be forgotten. Traveling extensively, he enraptured the playgoers of Madrid, Bilbao, Burgos, Valladolid, Malaga, Cadiz, Lisbon, Oporto, Coimbra, Messina, Catania, Palermo, Rio de Janeiro, Montevideo, Buenos Ayres, Valparaiso, Santiago de Chile, and Lima. The King of Portugal decorated him with the Order of Santiago, seldom bestowed. In Brazil the Emperor gave him the Order of the Rose, and a little black slave was presented to him one night upon the stage, he accepting and liberating the urchin before the audience. From the King of Italy he received the Order of St. Maurizio and St. Lazzaro; from the King of Portugal, the Order of St. Iago; and from the South American free city of Grey, the Order of San Juan. Rossi dedicated to him his "Tancred," and he was an officer of the Order of the Crown of Italy.

AT THE THEATRES.

American.—*Pinafore*.

The productions of Steindorff and Ebert's English Opera company at the American Theatre have not been conspicuous for startling novelty, but it is gratifying to learn that they have met with liberal patronage. The operas presented were *The Bohemian Girl*, and *The Mikado*.

Their success in reviving these old time favorites presumably induced Messrs. Steindorff and Ebert to revive *Pinafore* last evening. The opera may have been produced in by-gone days with a more brilliant cast and a more sumptuous stage setting, but it was certainly never accorded a more demonstrative welcome. Its reception was like the home coming of a long lost child.

Dorothy Morton sang and acted the role of Josephine in a manner that won her much applause. Flora Finlayson's vocal endowment and artistic methods also met with deserved appreciation, and her Buttercup proved her an acquisition to the company.

Joseph Lynde was not an ideal Captain Corcoran, but his personation was acceptable. Joseph F. Sheehan's singing as Ralph Rackstraw made amends for his histrionic mediocrity.

Charles Drew as Sir Joseph Porter was what the circus press agent might describe as a "cavalcade of fun from start to finish." Another source of hilarity was the silent mariner of Robert Fraser.

Trizzie Friganza as Hebe, J. G. Bell as Dick Densley, W. McLaughlin as the Boatswain, and George Bryton as Town Tucker, all acquitted themselves creditably.

The chorus people sang with a gusto that must have placed the vocal volume of Black Patti's roof-garden selections in serious jeopardy.

At Other Houses.

DALY'S.—Magician Kellar is credited with being the most advanced exponent of Hindoo magic on the American or any other stage. At all events in his exhibition of "Oriental Wonders" and "Mysteries of the Blue Room" in his current entertainment at Daly's, he offers some astonishing experiments, which are said to be based on his researches among the fakirs of India.

GARRICK.—Thoroughbred is in its tenth week at the Garrick, where Thomas Q. Seabrooke, Fritz Williams, and other clever people, vie with one another to make the performance entertaining.

BROADWAY.—Souvenirs were distributed last evening at the Broadway Theatre to commemorate the fiftieth performance of De Wolf Hopper and his company in *El Capitan*.

CASINO.—In Gay New York has firmly established itself in public favor, and is likely to run all Summer.

FOURTEENTH STREET.—This is the last week of The Sunshine of Paradise Alley at this house, where it has been well patronized since the opening night.

TROUBLE IN A CIRCUS PARADE.

Four hyenas attacked their trainer, Harlo Northrop, in a cage during Barnum and Bailey's circus parade in Bridgeport, June 6. The beasts had been unruly for some time, and at length one of them leaped upon Northrop. He used his whip effectively, and subdued the animal, only to be attacked by each of the others in turn. A lively battle ensued, in which Northrop was knocked down, his clothing torn, and his flesh scratched. After a plucky fight, the hyenas were beaten into submission, and the young trainer was loudly cheered by the enormous crowd which had stood spellbound during the fracas.

MATTERS OF FACT.

James R. Smith, the past season with Hoyt and McKee, has not yet closed for next year. He has several offers under consideration.

Attractions that intend playing through the Northwest will find it to their interests to communicate with the general passenger agent of the Great Northern Railway at St. Paul, or their general agent, E. D. Spencer, at 325 Broadway, New York, securing rates, etc. By using this road attractions can play all the big towns of the Northwest without losing a night.

It was rumored on Saturday that a meeting of the creditors of Abbey, Schoefel and Grau had been arranged to be held yesterday in the Abbey building. No such meeting was held, however, and a MIRROR reporter, upon calling at the company's offices, was told that the books were not yet in readiness for an official report of assets and liabilities.

A Cold Day is offered for sale with its parthenia for \$500 cash by Perkins D. Fisher, who may be addressed care of this office.

George Roberts, manager of the Opera House at Mount Vernon, N. Y., has closed the Casino Opera House at New Rochelle, which is but three miles from Mount Vernon. The houses will be booked jointly, playing one attraction a week.

Ernest Lawson, although offered a re engagement with Shore Acres, will not remain, as he does not want to become a fixture with any one attraction. He is open to offers for next season.

A. D. Fondray, profundo basso, with Lewis Morrison's company, is now disengaged for comedy, opera and drama.

Blanche Seymour, soubrette, has not yet closed for next season, although she has several offers under consideration.

The Jordan Show Printing company, of 128 Franklin Street, Chicago, Ill., claim they can meet all competition on prices. A descriptive stand and three sheet are their specialties.

Time for Edwin Gordon Lawrence's starring tour in *For Her Sake* is being rapidly filled in good houses by his manager, A. Bennett, who has offices at 123 West Forty-fifth Street.

Frank Havden, stage-manager of the Kimball Opera company and general director for Corinne after Mrs. Kimball's death, is open to offers for next season.

James E. Haunoric is at liberty for juvenile business. He may be addressed care of this office.

Harry Kelly, son of John T. Kelly, has been the last two seasons with The Twentieth Cen-

tury Girl, and is now at liberty for eccentric comedy parts for next season.

John R. Pierce is in town with headquarters at 1440 Broadway, looking after the interests of the Lyceum Theatre, Rochester, N. Y.

C. W. Vance is at liberty for stage management and characters. Mr. Vance has had long and varied experience in the legitimate drama, having supported Lawrence Barrett, John McCullough and Robert Mantell. For eight seasons he has acted as stage manager for Thomas W. Keene.

Charles Thropp, who played the juvenile part in *The Leading Lady*, is at liberty for next season.

John T. Macaulay, manager of Macaulay's Theatre, Louisville, Ky., is in town, with headquarters at Julius Lahn's in the Empire Theatre building. Macaulay had a prosperous season, just closed, and played the best attractions on the road.

Charles P. Elliott may be addressed in care of this office during the Summer months.

Eric Pollock, the popular comedian, has not yet closed for next season. His specialties always catch on.

The scenery and chorus costumes used by the Fencing Master company are offered for sale at a bargain by Cossitt and Foley, of Lincoln, Ill.

Mr. and Mrs. A. H. Stuart (Jessie Bonstelle) are open to consider offers for next season. They can be reached care of this office.

The circuit of theatres managed by Ira W. Jackson now comprises the Broadway, Norwich, Conn.; the Lyceum, New London, Conn.; and the Mystic Opera House, Mystic, Conn. They are within a radius of twenty-three miles. The theatres have all modern improvements, and are located in good show towns. Mr. Jackson is booking for next season and 1897-'98.

J. W. Benson scored a big hit in one of the minor parts in *Chimney Faddens* during its run in New York. His Kelly de Barkee, the tough villain, was characterized as a capital bit of acting. Mr. Benson has not closed for next season.

E. S. Brigham, manager of the new Crawford Theatre at St. Joseph, Mo., is also the representative of the Grand and Crawford, Topeka; New Gillis, Kansas City; the Crawford Grand, Leavenworth; Bauersachs' Opera House, Lawrence; and the Crawford Grand, Wichita, Kansas; McConnell's Exchange is his headquarters.

Theo Bendix, musical director of one of Boston's leading theatres, is at liberty for next season.

Time for next season at Lothrop's Opera House, Worcester, Mass., is rapidly filling. Manager Wilton has some early open time for strong attractions. His house was a big money winner last season.

Tom Ricketts has just closed season with the Carleton Opera. His recent great hit as Gaspar, at the Grand Opera House, New York, proves him a strong character actor, in addition to being an excellent comedian. Mr. Ricketts is at liberty to consider proposals for Summer and regular season, and may be addressed at New Rochelle, N. Y.

John T. Kelly has retired to his Summer home, "The Oaks," at Mount Clemens, Mich., where he will remain during the hot weather. He has refused a number of offers for Summer vaudeville engagements in this city, desiring a rest after his long Winter season. He has not yet settled for next year, and invites "propositions," as he expresses it.

Mme. Randolph, the theatrical costumer in Sixth Avenue, is making a specialty of chic costumes for stage and street wear. She has several costumes in hand that should aid her very materially when they are exposed to public view.

S. B. Patterson, who has leased the Grand Opera House at Ottumwa, Ia., will book but two attractions a week. The seating capacity of the house is 1200. Mr. Patterson will give good terms to the right attractions.

Bert St. John, having just closed his third season as the star comedian with the Gilbert Opera company, invites offers from responsible managers for next season. His address is 939 Grand Avenue, Toledo, Ohio.

Laura Biggar and Bert Haverly are summering at Linden, Mass. They will continue next season in Hoyt's Trip to Chinatown under H. S. Taylor's management.

Mrs. Cox, of 50 West Twenty-fourth Street, has a few apartments vacant during the Summer months which will let upon reasonable terms to the profession.

A strong minstrel organization is wanted for the State Bicycle Meeting, July 7, 8, 9, at the Opera House, Altoona, Pa.

"Estelle," care this office, is anxious to hear from "Josie B." as she has a matter of great importance to impart to her.

Gladys Lee may be engaged for juvenile and ingénue roles. Will also play boys. She does a singing and dancing specialty.

The new ground floor house at Paris, Texas, is managed by the owner, Thomas R. Peterson, who will book good attractions only for next season.

Judith Bordeaux has closed with The Gay Parisians and returned to New York. Although only playing a subordinate part, she gives promise of becoming a clever character actress, a line of work to which she is devoting her attention.

Miss Bordeaux invites offers for Summer engagements and next season.

Mme. Eugenie Pappenheim, the well-known artist and vocal teacher, will close her regular season about July 1. The best proof of the popularity of Mme. Pappenheim as an instructor is the fact that in spite of "hard times" she had more pupils this season than any previous year. To accommodate the many requests from professionals who wish to study during the Summer months, Mme. Pappenheim will come to the city three times a week. There is no teacher more capable of coaching professionals, because she herself was once a dramatic prima donna of a world-wide reputation.

The Broadway Opera House, Shelby, O., will be under new management next season, M. Combe and Becker having secured the house. It is the only theatre in Shelby, which has a population of 5000.

Mme. Fatmeh Diard, who was engaged by cable while in Paris to sing the principal roles in the series of grand operas put on at the Castle Square Theatre, Boston, has made a most pronounced success. The Boston press are unanimous in their praise of her artistic work.

Alexandria is one of the best Saturday night stands in Indiana. The Opera House is its only theatre, and is managed by Otto and Manlove, who are booking for next season.

Ada Roselli, who, during the past season, has made a very favorable impression with Louis Morrison's Faust company, is disengaged. Her preference is Irish character parts or dialect characters. She can be reached at No. 6 River view Terrace, Morris Heights.

LETTER LIST.

This list is made up on Monday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and recalled for 30 days will be returned to the post office. Circulars and newspapers excluded.

WOMEN.

Arnold, Navine
Alphabetic Madge
Alder, Lotte
Atherton, Edith
Augarde, Gertrude
Atkinson, Jessie
Bertelle, Aileen
Bertelle, Maude
Butterfield, Josie
Burns, Bobbie
Carr, Anna
Bell, Mrs. Clara
Bowen, Aria
Burroughs, Marie
Bertram, Helen
Burbank, Juno
(Miss)

Geromy, Marion
Grubb, Lillian
Grimm, Mrs. J. E.
Gorman, Frankie
Germaine, Katie
Gorsling, Grace
Gibson, Lettie
Grey, Marion
Hight, Pearl
Henderson, Anita
Hanson, Anna C.
Hamilton, Ida
Halbert, Lou
Holmes, Mrs. E. B.
(Mrs. H. B.)
Henderson, Jessie
Harley, Mrs. Helen
Hart, Adele
Harned, Virginia
Howard, Adele L.
Hill, Louise
Hilliard, Mrs. W.
Clark, Alice
Christie, Jennie
Carr, Sam A.
Campbell, Mrs. Eu-
gene
Collins, Louise R.
Campbell, Fanchon
Coleman, Clara
Crawford, Alice
Chamberlin, Jean
(Miss)

Culbertson, May
Collins, Florence
Connelly, Mrs. F.
Cox, Anna
Daly, various
Doran, Blanche
Daley, various
Douglas, May
Downey, Julia
Delanch, Mrs. C. H.
Dotti, Mrs. T.
Delmar, Jessie
Davidson, Pauline
Danisourt,
Beatrix
Du Roy, Louise
Elliott, Lillian
Endress, Alice
Ecker, Katie
Elliott, Maxime
(Mrs)

Easing, Louise
Edwards, Helene
Fountainbleau,
Ella

Fisher, Adele
Fox, Alice G.
Grand, Sarah
Guise, Mrs. Flor-
ence

Gilmore, Paul
Grapewin, t. has
Atkinson, Will
Anderson, James
Arthur, Chas.
Bond, Frederick
Byrne, John F.
Bliss, Jas. A.
Bunkson, Jas. W.
Faker, George D.
Bell, Dugby
Bainbridge, Clem-
ent

Bonelli, Wm.
Barton, Chas.
Basse, Ed. E.
Bertram, Chas. N.
Brant, Dave W.
Barnaby, Henry C.
Bristow, John H.
Burbridge, C. J.
Brown, J. Edwin
Bromberg, J.
Brennan, Philip E.
Conrad, Emmett
Clegg, Chas. W.
Cavanaugh, Jas. H.
Coleman, E. E.
Coborn, Robt. F.
Frank, Frank
Collier, W. J.
Calvin, Jack
Curtice, W.
Connally, Frank G.
Conroy and Fox
De Wolfe, Hugo J.
Dickson, W. F.
Dodge, Fred
Dickson, Chas.
Helen, Leon
Drouet, Robt.
Drew, Sidney
Dixon, John C.
Shelley, Wm.
Dobley, James
Dillier, Charles
Engelhardt, F. J.
Earl, Wm. Arthur
Edwards, Julian
Emmett, J. K.
Everett, Hudson
Eustis, Fred J.
Earl, Ralph
Earl, Will C.
Emmett, Bert
Farrell, John J.
Farrell, Frank
Follington, Chas.
Fostelle, Chas.
Feeleyates, W. R.
Ferguson, Geo.
Fitzgerald, John
Fear, Fred
Farrell, Tony
Findlay, John
Ford, Clint G.
Fielding, Hon. W. J.
Fawcett, George
Fizman, Max
Fitz and Webster
Fitzgerald, G. D.
Fitzgerald, Roder.
Fitzsimons, J. J.
Forrest, Frank
Forrest, Arthur
Fortier, Herbert

Gorsling, Grace
Gibson, Lettie
Grey, Marion
Hight, Pearl
Henderson, Anita
Hanson, Anna C.
Hamilton, Ida
Halbert, Lou
Holmes, Mrs. E. B.
(Mrs. H. B.)
Henderson, Jessie
Harley, Mrs. Helen
Hart, Adele
Harned, Virginia
Howard, Adele L.
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Dotti, Mrs. T.
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Danisourt,
Beatrix
Du Roy, Louise
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Endress, Alice
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Burbridge, C. J.
Brown, J. Edwin
Bromberg, J.
Brennan, Philip E.
Conrad, Emmett
Clegg, Chas. W.
Cavanaugh, Jas. H.
Coleman, E. E.
Coborn, Robt. F.
Frank, Frank
Collier, W. J.
Calvin, Jack
Curtice, W.
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Conroy and Fox
De Wolfe, Hugo J.
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Drouet, Robt.
Drew, Sidney
Dixon, John C.
Shelley, Wm.
Dobley, James
Dillier, Charles
Engelhardt, F. J.
Earl, Wm. Arthur
Edwards, Julian
Emmett, J. K.
Everett, Hudson
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Earl, Ralph
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Emmett, Bert
Farrell, John J.
Farrell, Frank
Follington, Chas.
Fostelle, Chas.
Feeleyates, W. R.
Ferguson, Geo.
Fitzgerald, John
Fear, Fred
Farrell, Tony
Findlay, John
Ford, Clint G.
Fielding, Hon. W. J.
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Fitzgerald, G. D.
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Campbell, Fanchon
Coleman, Clara
Crawford, Alice
Chamberlin, Jean
(Miss)

Cul

VAUDEVILLE STAGE

SINGER AND MONOLOGUIST.



ANNIE WHITNEY.

Annie Whitney, whose picture appears above, was born in Boston. She was fond of music from her earliest years, and made a thorough study of it. She made her debut on the stage of a small theatre in a Western town, in a comic opera company. After traveling a short time with this company, she joined Kate Castleton, with whom she remained two seasons, meeting with considerable success.

During the next few seasons Miss Whitney had a varied experience in farce-comedy, comedy-drama, and melodrama. She spent some months as a member of Corday's stock company in Portland, Oregon.

Vaudeville next engaged Miss Whitney's attention and about four years ago, she made her debut in this branch of the profession, in which she has since remained.

Miss Whitney enjoys the distinction of being the first performer to sing "After the Ball" in public. She was singing in Chicago, and received a copy of the song from her husband, who had met Charles K. Harris, the author, in Milwaukee. She got the song on Friday and sang it the following Monday, which was New Year's Day. It was a big hit from the start and Miss Whitney, wishing to pass a good thing along, sent the song to Frank Palmer, then leader of the orchestra at Hoyt's Theatre, where A Trip to Chinatown was enjoying its phenomenal run. The song was left in Mr. Palmer's trunk for several weeks, and finally he gave it to J. Aldrich Libbey, who sang it with great success for several months. At least a dozen singers claim to have been the first to discover the merits of the song, but Miss Whitney seems to have the upper hand in the discussion. Miss Whitney has a sweet voice of good range, and can sing the most difficult music with ease. Since her advent to the vaudevilles, she has devoted herself to songs and ballads of the "popular" order, finding that they pleased the average audience best. One of her recent hits is "Since Willie Joined the Guards," written by Lester Bodine, a bright young newspaper man of Chicago. Her own song, "True to the Ship," written after the *Elbe* disaster, made a big hit, and had a very large sale. Miss Whitney will join Gus Hill's forces next season.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

There are three stars here this week. Tim Murphy, George W. Monroe, and Harry Gilfoil. Murphy does his new burlesque, "Henry Irving Hypnotized;" Monroe appears as Aunt Bridget, and Gilfoil whistles. Others in the bill are the three Delevenes, acrobats; Beatrice Norman and Edward J. Mack, in a sketch; the La Porte Sisters, duettists; Harrigan, the tramp juggler; and Charles Jerome and Clara Belle, in a musical farce. Celeste, Gordon and Lick, O'Brien, Jennings and O'Brien, Henry T. Wait, the Ho Trio, Anita Closs, harpist; and Professor Mapes' Views, with explanations by Prof. C. E. Bolton, are also in the long list.

Tony Pastor's.

Bonnie Thornton is a vaudeville star who heads the list this week. The others are the Elmore Sisters, Irish comedienne; Rice and Elmer, comic bar performers; Maud Raymond, comedienne; Edwin Latell, musical comedian; Albertus and Bartram, club jugglers; Charlotte Ray, character vocalist; Shayne and Worden, sketch team; Paddy Murphy and Blanche Andrews, sketch; Frank B. Sheridan and Annie Forrest, sketch; Brum and Nina, novelty artists; Charles Osten's marionettes and views.

Proctor's Pleasure Palace.

The Garden of Palms is now open, and, with the roof garden and grand auditorium, offer big inducements to entertainment seekers.

The various bills this week include the Five Cee-Mees, aerial gymnasts from Europe, who make their American debut, the grand ballet of "Twenty-four hours;" George Lockhart's elephants, Bettina Gerard, character change artist, the Pattens, musical comedy duo; Gertrude Mansfield, comedienne; Major Doyle, midget comedian; Pantzer Brothers, head balancers; Amim and Wagner, international duettists; Emma Italia and May Bell, songs and dances; Annie Stockton, magician, and the Jackley-Rostons, acrobatic eccentrics.

Proctor's.

Ross and Fenton continue as the stars in their successful burlesques. Others in the bill are the Olympia Quartette; Albini, conjurer; Georgia Parker, comedienne; Kathleen Warren and Mabel Craig, dancers; Millie Bertina, contortionist; James Bowman and Dick Gorman, comedians; Nellie Anderson, Frankie Haynes, Leila Trimble, Olga Regina and Ella May, soubrettes; John Block, bird and animal imitator; Graham

MacMilage, character dancer; Frank Lawrence, gun juggler; and the Korms' miniature theatre.

Hammerstein's Olympia.

Fregoli continues to attract big crowds. His bill this week includes The Lightning Waiter, in which he impersonates seven distinct characters, and The Medallion, with his very amusing burlesques on the great musicians. Others in the bill are Weber and Fields, in their Schuetzenfest sketch and burlesque on Fregoli; Pablo Diaz, Cuban contortionist; the Dore Brothers, banjoists; Techow's trained cats; Constanze and Ida, balancers; the Avolo Trio, xylophonists; and Hammerstein's Marblesques.

Koster and Bial's.

The roof-garden season opened here last evening. The bill includes the Trio Berenais, Tyrolean waltzers and instrumentalists, who make their American debut; Josephine Sabel, international chanteuse; Helena Wilson and Jenny Valmore, singers; Ugo Blondi, transformation artist; Ducreux-Geraldine, French duettists; Edward S. Abeles and Helena Lowell, in a society sketch. Edison's Vitascope is being shown for the first time in the open air.

LAST WEEK'S BILLS.

PROCTOR'S.—Ross and Fenton reproduced their burlesque on The Heart of Maryland with great success. New lines have been added, and the piece moves very briskly. The finish is made funnier by the ringing of several dinner bells as the curtain falls. Watson and Hutchins made a laughable hit in their funny Dutch farce; Gertrude Mansfield sang four songs including "She Always Dressed in Black," for which she wore a very becoming costume. Bobby Mack did an amusing monologue in which there were some good jokes.

Eleanor Falk appeared in a very fetching new costume, which is as pretty as anything of the kind ever seen here, and she made a prettier stage picture than ever. She introduced a new coon song, winding up with a very cleverly executed dance. Feliz Haney sang some new parodies and told some fresh jokes. Engelhart and Raymond introduced a novel specialty, winding up with a fencing bout, which was applauded. Nellie Lawrence, Fannie Lawrence, Edna Urline, Marie De Wolf and Jessie Worth were in competition for the serio comic championship. Eddie Clark proved himself a good mimic. Al Lubin did some amusing tricks with his violin. Joseph Goetz and Weiland jugged in different ways, and Casey and Le Clair introduced an amusing Irish sketch.

TONY PASTOR'S.—Katie Rooney was in the bill again last week. Her song met with favor, and she was repeatedly encored. Lady Sholto Douglas put on a long dress and sang her little selections in a way which showed that she was perfectly contented with herself and the world in general. Tony Pastor sang his parody on "The Same Old Smile," and several others. Zarzo, the upside-down juggler was very amusing. The Elmore Sisters made a hit in a novel act which differs from anything else in the vaudevilles. Edwin Latell, Thomas, E. Glynn, Bates and Bates, and Ben R. Harvey entertained with music of different kinds.

Canfield and Carleton made the laughing hit of the bill, and were obliged to respond to numerous encores for their clever singing. Comedy sketches were done by the Nelson Trio, Hall and O'Lynn, the Kodaks, and Von Tilzer and Sidney. Lillian Greene sang several up-to-date songs. She was very prettily dressed.

PROCTOR'S PLEASURE PALACE.—The roof-garden proved a potent attraction last week, and even on the cool nights it was crowded. During the afternoons the combined forces united in the entertainment given in the auditorium, and at night the show was going on both up and down stairs. The grand ballet, The Twenty-Four Hours, was the special feature of the bill, and the efforts of the coryphees were liberally applauded.

The Olympia Quartette sang and marched and cracked jokes and drilled. Bettina Girard introduced her new specialty, which included some catchy songs and an entertaining monologue. Two groups of quadrille dancers were in the bill, Russians and Italians. Both made hits.

Unthan, the armless wonder, ate, drank, and was merry with his feet. George Lockhart's elephants were as amusing as ever. Albini performed some very clever card tricks and some new illusions. The Pantzer Brothers were seen in their startling feats. Annie Buckley won favor with her clever Irish turn. Kathleen Warren and Mabel Craig sang well and danced cleverly. The Jackley-Rostons were amusing in their monkey specialty, and Capitol Urline and Nellie Franklin sang and danced. The big orchestra, under A. E. Voos, played some pleasing selections.

KOSTER AND BIAL'S.—Donnelly and Girard made their vaudeville debut here last week, and met with a very hearty reception. They did their egg trick and the organ grinder and monkey act, which have been seen here very often before. Their work pleased the audience and they were encored several times.

Chevalier sang the most popular songs in his repertoire and was even more successful than ever. His engagement closed on Saturday night in a blaze of glory, and he was obliged to make a speech in response to the vociferous applause. Biondi appeared in The Chameleon, and afterward impersonated several noted orchestra leaders including Seidl, Souza, and Gabriel. He also imitated Chevalier in "The Old Kent Road." The Brothers Horn and Charlotte Hallet closed their very successful engagement, as did Paulinetti and Pico.

Cavollo, the celebrated basso, made his debut, and created a favorable impression. He sang "The Two Grenadiers" and "The Vagabond." Helena Wilson and Jenny Valmore sang, and Edison's Vitascope was shown with new views.

KEITH'S UNION SQUARE.—Jennie Yeomans continued to amuse last week with her rambling monologue and quaint songs. The Three Delevenes did their agile acrobatic act. Pat Reilly was amusing in his Irish turn. Horwitz and Bowers revived their Camille travesty, with its funny cabbage chewing incident. Imro Fox introduced his combination of fun and magic with some new tricks, which were good. Giacinta Della Rocca, the beautiful violiniste, played selections from *Cavalliera Rusticana*, and looked as soulful as ever.

The Novelty Trio, Robinson, Baker and Robinson, introduced a very pleasing act. Mr. and Mrs. Robinson sang some songs well, and then Robinson and Baker began their high jumping feats. The finish is startling. Mrs. Robinson stands under a rod and Baker jumps over her head. Ernest Wilson sang a new song called "Home, Sweet Home and Mother's Arms," which is of a higher class than many of the "mother" songs now on the market. Mr. Wilson has a very good baritone voice.

Pete F. Baker told of his experiences, in the

German dialect, and sang a couple of songs in the same way. Frank Latona played on his peculiar instruments with his usual success. He rode in on his fearfully and wonderfully made bicycle, which was the cause of much laughter. The Midgeleys were very amusing in their sketch of child life, which is the best act of its kind. Annie Whitney sang "She's Good Enough for Me," which brought her a great deal of applause. Her second song, "Since Willie Joined the Guards," was done in a costume made of the Stars and Stripes. In this she was assisted by Frank Latona as Willie.

The others who appeared were the Three Powers Brothers, bicyclists; Fisher and Carroll, Irish comedians; Fish and Quigg, eccentrics; the Fremonts, sketch team; James Richmond Glenroy, comedian, and the Edisons, musicians.

HAMMERSTEIN'S OLYMPIA.—Fregoli's success continued unabated last week. Large crowds filled the vast auditorium at every performance, and the marvelous changes made by the star caused the audience to express their approval in the usual demonstrative way.

Dore Brothers, banjoists, assisted by Charles L. Van Baar, pianist, made a distinct hit and were repeatedly encored. Weber and Fields presented their Schuetzenfest sketch, and their burlesque on Fregoli, which is funnier than ever. Herr Techow's trained cats and the Marblesques were applauded liberally. The Avolos brought lots of harmony from their xylophones, and the Edolscope was shown with some new pictures.

THE ROOF GARDENS.

The four roof gardens which were open last week did a very satisfactory business in spite of the unfavorable weather. Now that Summer seems to have really arrived, they will begin to attract the public in large numbers, and the hearts of the managers will be cheered by the buzz of conversation and the clink of glasses. The bills at the various gardens this week are as follows:

MADISON SQUARE.—Press Eldridge, Cora Routt, Bennett and Roto, Falke and Simon, Annabelle, Lilly Post, Smith and Cook, Winter-Sister Sisters, Four Gardeners, Clavin Sisters, Davenport Brothers, and Finkowski.

CASINO.—Jarboe makes her roof garden debut here and is specially featured. The others are Raymond Moore, Sam J. Ryan, Flora Irwin, Three Sisters Mahr, John T. Tierney, Eddie Clark, Vivian Dell, Hines and Remington, May Young, Louis Granat, and Dulcie Durant.

AMERICAN.—Owing to Maggie Cline's illness, Sissieretta Jones, "The Black Patti," has been engaged to sing. James Thornton and Sam J. Ryan are also featured. The other performers are the same as on the Casino root, as both are under the same management.

The bills for Koster and Bial's and Proctor's Pleasure Palace will be found under the heading of theatres and music halls.

MANHATTAN'S OPENING POSTPONED.

The opening of the theatrical season at Manhattan Beach, which was to have taken place on Saturday evening last, was postponed until tomorrow night, owing to the death of Austin Corbin. Rice's Evangeline will be produced on an elaborate scale, with George K. Fortescue, Clara Aline Jewell, Cheridah Simpson, Frederick Solomon, Henry Leon, Seymour Hess, and Deyo the dancer.

Rice's Circus Carnival will also open with a list of performers including the Micos, William Burke, Signor Saville, Tatalli, the Lavelles, Mlle. Millie, William O'Dale, Rosa Lee, Mme. Macart and her dogs and monkeys. Carlos Fernandez, and James S. Robinson's band. Larger crowds than ever are expected at the Beach this Summer, as the fare has been reduced. It is possible to get from the Brooklyn Bridge to Manhattan (by doing a little walking), for five cents.

THE HAMILTON CASE.

John W. Hamilton, manager of the American and Casino roof gardens, went to the West Thirty-seventh Street Police Station on Monday of last week to surrender himself, having heard that he was about to be arrested for a violation of an old ordinance which prohibits the sale of liquors in places where entertainments are given. Acting Captain Brown decided that he would postpone the arrest, and finally gave up the idea altogether.

Oscar Hammerstein was arrested last Fall for a similar reason, and the case was thrown out of court. The law was passed to abolish the waiter-girl system which flourished in years gone by in the dives, and although it can be construed to apply to the New York music halls, it is practically a dead letter.

LOIE FULLER IN LARCHMONT.

Loie Fuller is stopping at the home of F. E. Proctor in Larchmont, N. Y., where she is rapidly recovering her strength. Miss Fuller collapsed completely after her final performance at the Metropolitan Opera House, and came very near having an attack of nervous prostration. It is expected that she will be well enough to begin a short Pacific coast tour on June 29, after which she will rest until October, when she will begin an engagement at the Folies Bergères, Paris.

MR. HAMMERSTEIN RETURNS.

William Hammerstein, son of the proprietor of Olympia, who has been in Europe for several months, representing his father's interests, and securing big attractions for next season, arrived home last week. He is now busy booking attractions for Mr. Hammerstein's two Harlem houses. He will return to London in the Fall, and will remain there as Olympia's representative, keeping a sharp lookout for novelties, as did Paulinetti and Pico.

Cavollo, the celebrated basso, made his debut,

and created a favorable impression. He sang

"The Two Grenadiers" and "The Vagabond."

Helena Wilson and Jenny Valmore sang, and Edison's Vitascope was shown with new views.

THE ABBOTS IN LONDON.

The Twin Sisters Abbott, who sailed from New York on May 13, have arrived in London, where they have been having a delightful time ever since.

They have been entertained at dinner by

Marshall P. Wilder, Mrs. Frank Leslie, and

Professor Steward. B. F. Keith gave a banquet

in their honor at his hotel. Their engagement at the London Empire begins on June 29, and the prospects of their success are very bright.

B. F. KEITH'S TRIP.

B. F. Keith, who went abroad some weeks ago, is enjoying himself thoroughly. When last heard of he was in Oxford, inspecting the colleges. Mr. Leith's name and fame had preceded him, and he was interviewed by representatives of some of the most prominent London journals. Mrs. Ormiston Chant and Miss Frances Willard have written special articles on the continuous magazine's career and the plan and scope of his enterprises.

CLEVER SKETCH ARTISTS.



CANFIELD AND CARLETON.

Novelties in the sketch line are rare, and when one is shown it generally meets with the approval of the public and managers alike. The team pictured above, John Canfield and Violet Carleton, are doing a little comedietta which is quite different from any other sketch now being presented in the vaudevilles.

In the first place, both performers have good voices and a thorough knowledge of music; then they have comedy talents of a high order, and consequently their act cannot fail to please. Mr. Canfield (who is a brother of Eugene Canfield) has a genius for eccentric make-up, and the funny appearance he makes on his entrance invariably sets the house in a roar. His fair partner, pretty and becomingly dressed, makes a pleasing contrast.

The jokes, songs and business introduced are well chosen and up to date, and the entire act is far above the average.

Mr. Canfield began his stage career in 1885 in Frank W. Sanger's company, playing The Skating Rink and Dreams. After that he played with Nat G. Edwin. He then joined the Clipper Quartette, of which he was a member for two seasons, part of which time was spent in Frank Daniels' company. He also played in The Circus Clown and The Review. While in Daniels' company he met and married his wife.

Miss Carleton began in a juvenile Pinafore company, and later on appeared in Bluebeard, Jr., with the Comedie Opera company (understanding Delta Fox), in Ship Ahoy, and in the companies of Pete Baker and Frank Daniels.

Canfield and Carleton entered the vaudeville ranks last August at Keith's Union Square, where they made a distinct hit, which has since been repeated in every house they have appeared in, including Tony Pastor's, where they were one of the features last week.

OPENING OF THE GARDEN OF PALMS.

The magnificent Garden of Palms at Proctor's Pleasure Palace, which has been in course of completion for weeks past, was thrown open last evening for the first time. The Garden has been described before in THE MIRROR, and it is only necessary to add that, as it stands completed, it fully justifies the claims put forth by the management concerning it.

The Garden is built on property immediately adjoining the Pleasure Palace. The stage of the grand auditorium in the Palace itself serves as a stage for the Garden, so that the performance can be seen from both buildings simultaneously. The acts selected are such as can be seen to advantage from all sides, like the acts in a circus. They include music, dancing, acrobatic acts, a grand ballet, and George Lockhart's elephants. The idea of having a building constructed so as to admit of two audiences seeing the same acts is original with Mr. Proctor and the Palace is the only house in the world so constructed. Money has been spent by him in a very lavish manner, both in the construction and decoration of this unique building. The two parts can be separated when it is so desired by a sound proof curtain, ten inches thick which was perfected after many costly experiments.

The roof of the Garden is of glass and it may be slid back so that patrons can see the stars twinkling overhead. On stormy evenings, of course, it will be kept closed.

The decorations of the Garden are exquisite. Five thousand yards of vines have been used in forming a huge trellis which spreads over the entire garden. The colors used in the decoration are white, ivory and pale blue. Five hundred incandescent lights are used in the illumination. Immense palms, fifty feet high, grown in Africa, and potted plants of all kinds, are on every hand.

The two auditoriums are connected by a long passage lined with mirrors, which is a unique feature, and patrons may roam at will from one to the other and even up on the roof for the single admission of twenty-five cents. Proctor's Pleasure Palace is now one of the most comprehensive and extensive vaudeville resorts in the world, and its indefatigable manager is to be congratulated on its successful completion. He has risked a fortune in this venture, but his liberal policy will no doubt find full appreciation at the hands of the public, and he will be amply repaid for his courage and enterprise.

A NOVEL ADVERTISING SCHEME.

effective advertising dodges ever sprung on an unsuspecting public.

THE SISTERS HAWTHORNE HERE.

Two of the Sisters Hawthorne, Lillian and Lola, arrived in New York on Thursday last. They came over on a flying trip to arrange some matters of business relating to a legacy which was left them by a relative, and will return to London on Wednesday next by the Teutonic.

The Three Sisters Hawthorne left New York on November 13, to fill an engagement at the Palace, London. They opened on November 27 and remained three months, meeting with very great success. They introduced 'The Sunshine of Paradise Alley' and other American songs, which became popular almost immediately.

From London they went to Hamburg, Berlin and Copenhagen, where they were equally successful. They also played a special engagement in Leipzig. When they returned to London they played a special engagement at the Hammersmith Theatre, in Morocco Bound, for which Mr. Morton, of whom they speak in the highest terms, gave them special permission. The manager of the theatre had their dressing-room draped with American flags in honor of the occasion. They open again at the Palace on June 29, for a long engagement, in a repertoire of new songs, and in new costumes, which are now being made in Vienna. They make three complete changes, and their act is considered as bright and clever as anything America has so far sent over to the other side.

On the departure of the steamer from Liverpool a number of friends came down to see them off. All the men in the party wore huge bunches of hawthorne on their coat lapels, which they threw at the girls as the steamer moved out.

They have been engaged for a big London pantomime, opening on Boxing Night, playing the three leading parts and doing their specialty. They have also received a splendid offer from a prominent American manager, but owing to their English engagements, will probably be compelled to decline it, unless a compromise can be effected with the European managers.

ALBERT BIAL RETURNS.

Albert Bial, of Koster and Bial, arrived home from Europe on Thursday last on the "Norman." He went abroad several weeks ago to secure attractions for next season, both for the New York house and the new music hall in Chicago, which will be opened in January and will be managed by Koster and Bial.

During his trip Mr. Bial visited London, Paris, Brussels', Berlin, Vienna, and Budapest. He secured every attraction he had his mind set on when he left New York, and returned highly delighted with his success.

The Fall and Winter season will open at Koster and Bial's on Sept. 7. Cissy Fitzgerald is the only attraction announced so far. Mr. Bial does not care to state just now what foreign performers he has secured. The announcements will be made in due time when the roof-garden season begins to wane. To judge by his contented smile, it is safe to say that he has signed some big cards.

OLYMPIA ROOF TO BE OPENED.

On next Monday evening the immense garden covering the entire roof of Hammerstein's Olympia will be thrown open. Over one hundred workmen are employed in rushing things along, and everything is expected to be in readiness by the time set. Mr. Hammerstein has a genius for bringing order out of chaos, and he will be kept busy all this week at his favorite pastime. It may be safely predicted that when the garden is finished according to its owner's plans it will be the finest in the world. The arched roof of glass, which assures comfort in wet weather, the immense stage, fully equipped for any sort of performance, and the many odd features which will be introduced by the resourceful owner, architect, composer, manager, producer, etc., will make the resort one of the most popular Summer night lounging places in the city. Vaudeville will be the attraction, with Fregoli as the star of the bill.

CHEVALIER'S LOVING CUP.

Albert Chevalier was presented by Manager Albert Bial with a beautiful silver loving cup, on Saturday evening last, when he finished his successful season of thirteen weeks at Koster and Bial's. The presentation took place in the office of Business Manager W. A. McConnell, and Mr. Chevalier, although taken completely by surprise, made a very graceful little speech of thanks. The coster singer will rest in the Adirondacks until the Fall, when he begins a tour under Charles Frohman's direction.

A BIG BENEFIT.

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BETTINA GERARD'S ACCIDENT.

Bettina Gerard, who is singing at Proctor's Pleasure Palace, was knocked down by a care-free bicyclist at Twenty-third Street and Lexington Avenue, on Wednesday evening last. No bones were broken, but her shoulder was badly bruised, and she was obliged to go through her performance with her arm in a sling.

TROJA IS ILL.

Troja, the vaudeville star, who was filling an engagement at the Trocadero in this city, was obliged to cancel last week on account of illness. She was taken to her home in Troy, N. Y., on Tuesday. The malady is said to be typhoid-pneumonia.

VAUDEVILLE JOTTINGS.

Intro Fox introduced a new trick at Keith's last week. He apparently beheads two pigeons; one white and one black, and puts the white head on the black one, and the black head on the white one. He says it took him six months to perfect the trick, which is very amusing.

The Electric Quartette was a feature of the bicycle parade on Saturday. They were with the Rambler Bicycle Club. The quartette is singing at the bicycle carnival and concert this week at Madison Square Garden.

A good joke never dies. When Artemus Ward was lecturing during the war he used to say: "I have been on the battle fields where the bullets were thickest—under the ammunition wagons." Frank Latona used the same joke last week at Keith's, and, although it is

now in its thirty-sixth year, the people laughed in the same old way.

The Mirror has received copies of the latest songs by Charles K. Harris. They are "Better Than Gold," "Too Late, Alas Too Late," "There'll Come a Time" and "When the Lights Went Out." All four are good songs. "Too Late" will probably be the most popular, as the story is one which appeals to young people of both sexes.

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Helene MacDonald, alto, is the new member of the Folio Trio. Margaret Webb remains the soprano, and Hope Curtis the mezzo-soprano. Miss Curtis is still manager of the Trio.

A roof garden will be opened on top of the Grand Central Palace, this city, on June 28.

Maggie Cline's throat is bothering her again. She was out of the bill for three nights last week at the American Theatre roof garden.

Zeina Rawlston is now in Terre Haute, Indiana, where she has made a big hit singing "A Ranch On Her Hat" and "My Pauline."

Sydney Grant and Miss Norton, who have just finished a successful tour of the Keith circuit, opened yesterday at Allen's Grand Opera House, Washington.

It is said that Havlin's Theatre in Chicago has been leased by a company, who will convert it into a music hall. William Edwards will probably be the manager.

In an article on this page in last week's issue referring to the work of Robinson, Baker and Robinson, it was stated that Mr. Baker was the first to introduce jumping on the vaudeville stage in this country. This is a mistake; it was Harry Robinson who had this distinction. The trio met with great success last week at Keith's Union Square Theatre.

Among the notable performers engaged for the Ida Fuller Vaudeville, which will go on tour next season, under S. T. King's management, are Misses Avera, the famous trapeze artist, who is said to do the most sensational acts of its kind ever seen, and Bimbo and Bimbo, who are making a pronounced hit in London. The season of the Ida Fuller Vaudevilles will open on Sept. 7.

Titania, a dancer who has not as yet appeared in New York, but who has established herself as a favorite in the West, will be in the bill at the opening of the Olympia Roof Garden on Monday next. She is the originator of jig dancing on the tops, and is the only performer doing this style of work. She is also a buck dancer, and can walk gracefully on her toes.

Montgomery and Stone, originators and producers of black-face eccentric singing and dancing comedy, will begin a tour of the Keith circuit shortly. They have signed with Gus Hill's World of Novelties for next season.

B. F. Keith took a merry party of Americans, including Marshall P. Wilder, to see the Prince of Wales' horse win the Derby. Mr. Keith will not go to Paris until he has seen everything in London.

Lydia Barry, who was to have made her New York debut in vaudeville at Tony Pastor's yesterday, has postponed the event. She will remain in Chicago a little longer. Bonnie Thornton was engaged to head the bill in place of Miss Barry.

The Brooklyn police compelled the Coney Island dive keepers to observe the Sunday law in a fairly responsible way on Sunday last. The serio-comics were compelled to wear long dresses, and the dozen coochee-coochee dancers were prevented from going through their performance, although the managers insisted that the dance was part of their worship. In spite of these restrictions the variety halls did an immense business, and every performer on the island had a severe sore throat from over work.

Vera Altman and Ella Ringquist have formed a team, and will be seen in a unique specialty, which will consist of singing and artistic dancing, both in Swedish and English. The dances are the creation of "Manny" Welch.

The firm of Metz and Moore was dissolved last week, owing to the contemplated return of Mr. Metz to Hanover. Mr. Moore will continue to look after the interests of his clients. He has removed his offices to 10 Union Square, where he will work in conjunction with James J. Armstrong.

Fregoli introduced imitations of Paderewski, Seidl, Souza, and Hammerstein last night at Olympia. He also conducted the orchestra as Uncle Sam while it played "Yankee Doodle."

Continuous vaudeville is now a feature at Bergen Beach and Ulmer Park, two day shore resorts on the outskirts of Brooklyn.

The bill at the Brooklyn Music Hall this week includes McIntyre and Heath, Prof. Leslie and his troupe of leaping greyhounds, Rossi Brothers, Lottie Hyde, Culver and St. Peila, Prof. Carter, and Mitchell and Lorraine.

Maggie Cline has been obliged to cancel her engagement at the American roof-garden, owing to throat trouble.

A number of would-be vaudeville stars will rehearse their turns on the Casino roof for John W. Hamilton, this (Tuesday) afternoon.

Lottie Gilson was one of the stars at the big benefit for the St. Louis cyclone sufferers at Koster and Bial's on Sunday evening. She sang her latest hit, "Parlor Sofa Politics."

The Gee Mees made an emphatic hit in their trapeze act at Proctor's Pleasure Palace yesterday.

It costs Weber and Fields \$50 per week for the glass globes which are broken when they do their Schuetz-ent封特 sketch.

Harry Hammerstein, son of Oscar Hammerstein, fell from a scaffolding while supervising some work on the roof garden of Olympia on Friday last. He was unconscious for a little while, and when he recovered was sent home in a cab. He made a rapid recovery, and was about attending to business yesterday as usual.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Last week the enterprising and genial manager, Colonel John D. Hopkins, kindly showed THE MIRROR man through the new annex, explained all of the advantages and innovations which will be features of the new arrangement, and it is safe to say when the doors of this handsome place are thrown open a genuine surprise will be the result. It will also give one of the largest frontages for entrance and exits of any vaudeville house in the world. Manager Hopkins has also secured the lease of the Grand Opera House in St. Louis, where he will introduce the vaudeville drama policy which has been a great success in Chicago, owing to careful and intelligent management, giving the people what they want at popular prices. The past week Hopkins' South Side Theatre has been packed nightly, and the really excellent performance gave entire satisfaction. An eccentric European team of entertainers, called The Olifants, were at the head of the bill, and their grotesque antics kept the people convulsed. The Nawms

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The Lakeview Theatre, near



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WILLARD LEE'S SCENIC PRODUCTION.

In *The Heart of the Storm*, the new romantic drama by Herbert Hall Winslow and Will R. Wilson, which will be produced by Willard Lee, under management of Arthur G. Thomas, in September, has the advantage of an excellent plot, an intelligible love story, and an abundance of comedy, presented through characters new to the stage. The scenes are placed in the Florida Everglades, the celebrated Ponce de Leon Hotel, St. Augustine, and the vicinity of Charleston and Savannah, painted from photographs taken for the purpose. Briefly, the story is of Paul Hudson, whose self-appointed mission is to hunt down the man of whose crime, murder, his father has been accused, the father, as a result, dying of a broken heart. The real murderer is one Van Court, who, under the assumed name of Farnum, has made a home for himself and his family in the Everglades, but the identity is not known until Hudson has fallen in love with Florida, Farnum's daughter. A Spanish smuggler, Ceballos, who has ingratiated himself with Farnum, also seeks the hand of Florida. Upon her rejection of his advances, attempts her abduction, failing in this he attempts the ruin of her father, finally bringing about the old man's death by suicide. Hudson courageously stands as a bulwark between the smuggler and Florida, even to the point of condoning Farnum's injury to the hero's father, and many thrilling incidents grow out of the young man's fight for the girl's cause. A highly dramatic scene shows an indoor duel between Paul and Ceballos, which ends in the wreck of the house by a thunderbolt and the death of the villain in the ruins. Another exciting incident is a flood sweeping away everything which, in real life, the waters could overcome. The lines are strong, and the various situations are so managed as to produce the greatest possible effect. The cast will be admirable throughout. Among those already engaged are Maud Edna Hall, Louise Rial, Louise Galloway, Viva Rial, Emily Stowe, Beatrice Earle, Henrietta Marlowe, Sheridan Block, James Mahoney, Charles Stuart, and the Everglades Quartette.

WALKER WHITESIDE'S TOUR.

Walker Whiteside will this coming season make his seventh annual tour of the United States and Canada in an enlarged repertoire of tragic and romantic plays. Hitherto Mr. Whiteside has presented only the serious tragic characters of the drama, and has made no production of anything new, with the exception of a comedy, written by Paul and Vaughan Kester, called *The Cousin of the King*, which he produced for the first time at the Schiller Theatre, Chicago, last season. The play was received with every demonstration of approval. Mr. Whiteside will this year add *Grenigo* and a drama new to this generation of theatregoers, called *The Old Guard*, to his list of plays. Paul Kester, the author of *Nell Gwynne* and *Zamat*, is at work for him upon a poetic drama, the scene of which is laid in England during the last century. Mr. Whiteside may also present a complete scenic production of *The Merchant of Venice*, retaining in his version all the songs in the original and still further enhancing its effectiveness with new and appropriate incidental music by a leading American composer. Mr. Whiteside's season will commence in September.

THE AMERICAN THEATRICAL EXCHANGE.

Notwithstanding the unusual depression in theatrical circles, the amount of business done by the American Theatrical Exchange is far in excess of that of any previous season. Every desk and office is rented, while the main offices are crowded daily with managers of the best attractions, who avail themselves of the open time department to select dates. During the past week time was filled for *The Old Homestead*, Margaret Mather, Corinne, the Lilliputians, Charles Pratt's attractions, *The Last Stroke*, Darkest Russia, Carl Hawn's new production, *A Lion's Heart*, Hoyt and McKee's attractions, the Fred Whitman Opera company in Rob Roy, and Henderson's Extravaganza companies. Albert Wein, general manager of the Greenwall Theatrical Circuit company's enterprises, has arrived in the city and has an office at the American Theatrical Exchange. Harry Davenport, manager of the Gerard Avenue Theatre, Philadelphia, and Wagenhals and Kemper, managers of Louis James, have also taken desk room for the Summer.

PENNSYLVANIA THEATRICAL CIRCUIT.

Manager John D. Mishler's announcement appears elsewhere in this week's *Mirror*, and, as usual, is in an attractive, original form, and interesting in every particular. Mr. Mishler has won an extensive reputation as a provincial theatrical manager, and his local management is talked about with much favor by managers, agents, and actors. He is full of new ideas, rarely advertises two attractions alike, believes in always telling the truth, and his word can always be relied upon. The circuit has been established twenty-four years, and has annually increased in popularity. All of the local managers are in touch with Mishler's ideas, and they are energetic, attentive, obliging and successful. The bookings are carefully done, and naturally satisfactory business is realized.

THRILBY.

In another column will be found an advertisement of Herbert and Puerner's operatic burlesque, *Thrilly*, which was one of the solid money successes of the past season. *Thrilly* was produced by Richard Mansfield at the Garrick Theatre, where it ran an entire Summer. From the Garrick *Thrilly* went on tour under the direction of John P. Slocum, only visiting the principal cities, and continued for thirty-five weeks. On account of having so many interests Mr. Slocum has decided to dispose of the burlesque, either on royalty or he will sell it outright. The production is complete in every way and comprises all of the scenery, costumes, etc. *Thrilly* was played in only six one-night stands all of last season, and there is a great deal of territory where it has never been seen in the South, New England, and West of the Missouri River. Mr. Slocum's offices are at 122 Broadway.

THE AMATEURS.

The Waverly Dramatic Circle was incorporated last month, and enters upon its fourth season in October. The new officers are: C. Ashford Thomas, president; Katharine Audley, vice-president; Walter Worth secretary; Laura V. Beck, treasurer; Charles V. Dwyer, business manager. Directors: George H. Karweg, chairman; William H. Pinkernagel, Lawrence Jelinek, J. I. Heiderman, Richard D. Hall.

MANAGERS.

I have severed my connection with the Wilbur Opera Co., having been its stage manager and leading comedian for the past ten years, and, will in conjunction with Mr. N. H. Hilliard, late of the Baker Opera Co., head the Kohnle Opera Co., playing 3 nights and week stands only, at Popular Prices.

Yours truly,
W. H. KOHNLE.

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MR. TOM RICKETTS

At Grand Opera House, New York, as Gaspard, in the "Cloches de Corneville."

"Historically considered, the most artistic performance of the evening was that of Mr. Tom Ricketts as Gaspard. He was the very miser himself."—*N. Y. Evening World*, June 2, 1896.

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"A rare old Gaspard."—*N. Y. Commercial Advertiser*, June 2, 1896.

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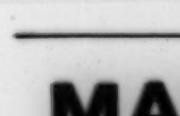
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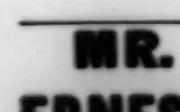
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